

CAST SYNOPSIS EXPLOITATION IDEAS

Artists' Drawings and Newspaper Advertising Suggestions on GEORGE ARLISS'

first United Artists production

"DISRAELI"

From his celebrated stage success by LOUIS N. PARKER

Directed by Henry Kolker

Scenario by Forrest Halsey

Art Director, Charles O. Seessel

Photography by Harry A. Fischback

Because of the unusual advertising opportunities that are offered by the production of "Disraeli" the greatest amount of care has been utilized in carefully working out every phase of your exploitation campaign. The material in this folder, principally artists' drawings, are all additional to the prepared newspaper advertising cuts and mats presented in another folder. These artists' drawings have proven exceptionally successful. Live-wire exhibitors everywhere are using them. Their popularity is due principally to the fact that they can be enlarged or reduced to whatever size desired. Entire campaigns have been worked out successfully with these suggestions and they have proven highly valuable as attention attractors. There are no cuts or mats to these drawings. The material prepared for you upon which cuts and mats are obtainable from your Exchange are pictured in the folder containing the Program and Newspaper Exploitation Suggestions.

"Disraeli" as you well know is a wonderful picture.

The production lends itself to most unusual exploitation, advertising and publicity, and for that reason we wish you would read through all this material carefully.

Prior to our suggesting exploitation, allow us to give you some very helpful information on Mr. Arliss and "Disraeli."

Primarily, Mr. Arliss occupies a position among the greatest actors of this or any generation. He has attained fame through years of trying experience, and through three decades of exacting public demands. His claim to distinction, next to his enviable stage record, is based upon a life of study, a personality that is wholly individual, and thousands of friendships in high political life, here and abroad, in the halls of learning and in religious institutions of all classes and sects, a standing of unique distinction among actors. His public life, as his private life, has been remarkable for its adherence to high ideals, and in thirty years, his name, George Arliss, has become a household name throughout the civilized world.

"Disraeli" the play from which this production was made, is by the well known English dramatist, Louis N. Parker. The story is based on the life of the Hon. Benjamin Disraeli, M. P., and Prime Minister of England

THE CAST OF "DISRAELI"

The Hon. Benjamin Disraeli, M. P.	GEORGE ARLISS
Lady Beaconsfield	Mrs. George Arliss
Mrs. Noel Travers	Margaret Dale
Clarissa, daughter of the Duke of Glastonbury	Louise Huff
Charles, Viscount Deeford	Reginald Denny
Sir Michael Probert, Governor of the Bank of England	E. J. Ratcliffe
Hugh Meyers, a London banker	Frank Losee
The Duke of Glastonbury	Henry Carvill
The Duchess of Glastonbury	Grace Griswold
Foljambe	Noel Tearle
Butler at Glastonbury Towers	Fred. J. Nicholls

SYNOPSIS OF "DISRAELI"

The Duke of Glastonbury has invited a number of prominent guests to a week-end party at Glastonbury Towers. Among the guests are Sir Michael Probert, Governor of the Bank of England; Lady Travers; Charles, Viscount Deeford, who is seeking the hand of Clarissa, the Duke's daughter; Disraeli and his wife (Lady Beaconsfield) and others. Disraeli welcomes the incident, to broach the subject of the purchase of the Suez Canal to Sir Michael. The latter waives the matter aside, and on his return to No. 10 Downing Street, Disraeli sends for Hugh Meyers, a private banker.

France built the canal, but the controlling shares were owned by the Khedive of Egypt, as France was penniless and unable to complete the canal without help. Russia wanted the canal chiefly in order to cut off England from India, and the Russian Ambassador in London employed Mrs. Noel Travers to watch Disraeli's every move. The latter knew Mrs. Travers' game, and at the request of the Duke, who knew and suspected nothing, Disraeli put Mr. Foljambe, in reality Mrs. Travers' husband, to work in Downing Street, as a clerk.

Meyers promises to obtain the money required to purchase the canal, and on the strength of a cable from the Argentine that gold was being shipped to cover Meyers' cheque to the Khedive, Charles is sent to Egypt to close the purchase. Foljambe, who has discovered the details of the part Meyers has to play, starts for Egypt on behalf of Russia, but Charles arrives ahead of him, and is successful in his mission. The huge cheque signed by Meyers is accepted by the Khedive, and the deal closed.

But the spies, through their activities, have been instrumental in having the ship bearing the gold scuttled at sea. Through a carefully planned system of "kossip," Mrs. Travers starts a "run" on Meyers' bank, and he is left a bankrupt. Disraeli is resting at Hughenden, his country home, and Meyers hurries out to tell the Premier of the crash. Disraeli is appalled, but characteristically enough he at once sets to work to undo the damage done by the conspirators.

Mrs. Travers calls, and Disraeli, at first opposed to her visit, revises his plan, and feigns illness. "We must not let her out of our sight," he admonishes Lady Beaconsfield and Clarissa, while seated at a table near Disraeli. Mrs. Travers sees a cable from Charles, from Egypt: "The celery is ripe to cut." Near it is the code, to work it out. Mrs. Travers takes the code, but Clarissa accompanies her to see that she doesn't read it. Later Disraeli recovers the code, but tells Mrs. Travers that Charles has notified him that the Khedive has accepted the cheque signed by Meyers, and England owns the Canal.

Mrs. Travers laughs, and tells Disraeli that Meyers is a pauper. The Premier, in the absence of Mrs. Travers from the house, has sent Lady Beaconsfield in Mrs. Travers' brougham, to fetch Sir Michael Probert who lives not far distant. Sir Michael arrives, and Disraeli explains what has happened, but when Disraeli asks Sir Michael to endorse a note for the amount of the purchase money for the canal, Sir Michael refuses. Then by means of that fact, as Premier, he has power to close the Bank of England, Disraeli gets Sir Michael's signature to the note.

The Queen gives a reception in honor of Disraeli, at which all the great personages in the realm are in attendance. But Lady Beaconsfield, under the doctor's orders, is prevented from attending the reception. The doctor promises the Premier to send him a telegram if anything happens to Mrs. Disraeli. The Prime Minister goes to the reception, and bestows the Queen's honors on Meyers and Probert, and tells Charles that the Queen in person will bestow on him the ribbon of the Bath. Almost at the moment when the Queen is about to receive, Disraeli receives a telegram. He hesitates to read it, fearing the worst. At that instant Lady Beaconsfield appears, having virtually left a sick bed to come, and Disraeli is happy to have his wife at his side as he passes before his Sovereign and bows low, in homage.

under Queen Victoria. He has been considered one of the greatest Jews of modern times. The play was first produced for the stage in 1911, in Montreal, and became the starring vehicle for Mr. Arliss, in which he toured for over six years. The scenario for the screen version was done by Forrest Halsey, one of the men at the top of his profession.

This screen version of this celebrated play can really be called a "command performance," for Mr. Arliss prior to its production was the recipient of thousands upon thousands of letters requesting that he perpetuate this wonderful play through a screen version. These requests were from educators and lovers of the drama. Prior to his attempting this production he appeared in an experimental picture, so as to be assured that his inimitable art of acting would register on the screen with the same telling effect as on the speaking stage. Mr. Arliss himself, who is a most exacting personage, realized when "Disraeli" was finished that he had made a work of art, for in "Disraeli" the lure was of greater intensity, the appeal more general and the character of his work far more dignified and artistic.

The "arrival" of George Arliss in motion pictures will always be counted as one of the greatest of screen facts to be recorded for 1921.

Henry Kolker, the distinguished stage star, and who took three years to master the technique of the silent drama before making "Disraeli," was the director for this picture.

Then too one must not overlook the fact that this picture has a real star cast, one that can be called "all star" without fear of contradiction.

Dignity should be the keynote of your whole exploitation campaign on this picture. "Disraeli" does not permit of wild exploitation stunts. It should be handled in a dignified way, or your clientele will misunderstand and the picture itself will be misunderstood. The value of the picture lies in its sincerity, and exhibitors will find it profitable to impress upon their patrons the fact that this is a choice offering, one that will be appreciated by all classes of playgoers.

Careful attention should be given to your lobby display, and the keenest sort of discrimination should be utilized in the decorations. An ideal lobby could be arranged by tastefully draping your walls with royal blue velvet, the drapings parted where you hang the beautifully colored lobby display photographs and the framed pictures of Mr. Arliss. Added to this, and to give dignity to the whole effect the use of the large floor candlesticks of the Victorian period, set close to the walls, will be well worth while. Foyer arches may be draped in velvet also, with gold cords to bind them.

The advertising in the front of your theatre should be done in a simple yet artistic style. It will be most effective to announce, "George Arliss in 'Disraeli'" and stop right there. Let your newspaper advertising and publicity carry the details of the picture, the story and the cast, keeping the front of your theatre in harmony with the dignity of the lobby display. Have your house artist use the line, "a command performance," wherever possible, for example:

George Arliss in "Disraeli," a "command" performance.

(This is made possible by virtue of the fact that the public demand for "Disraeli" in picture play form has been indicated in thousands of letters received by Mr. Arliss in the past few years.)

Remember above all things that in your lobby display and in the decorations for the interior of your theatre you keep everything dignified.

Your stage permitting, we wish to suggest a very simple, yet dignified and attractive prologue for this picture. Study the costumes of the different players from the stills and the lobby display photographs on this production. They are of the Victorian period and of many colors. Have a group of people, six, eight or ten dressed in the costumes of this period and while the orchestra plays Elgar's "Pomp and Circumstance," have your little group of players march slowly, about eight feet apart, from left to right, the one representing Mr. Arliss as "Disraeli" first, with his wife on his arm. As the players in couples approach the right exit, they turn slightly, back stage, and bow low to the imaginary Queen off stage, and then exit. Allow your orchestra ample time to "get into" the march before your first players appear at the left entrance, but keep your spot light on the left entrance. This simple prologue here suggested is in keeping with the last scene of the picture, where Disraeli passes before the Queen at a reception she has given in honor of her Prime Minister on the occasion of his purchase of the Suez Canal for the defense of India.

For your stage setting, deep blue velvet curtains may be hung with heavy gold cords binding them. Coat of arms of the period may adorn the curtains also.

The cue music for "Disraeli" will be Elgar's "Pomp and Circumstance," march. At moments it will be subdued, at

others, full. It will be advisable to follow the cue music furnished you, but where it cannot be done, the scenes in which Clarissa appears should be given a beautiful love theme. By changing the tempo of Elgar's march, some splendid effects may be obtained for "Disraeli."

Window displays are always excellent means of co-operative advertising, both with the store merchants in the immediate vicinity of your theatre, or in any section of the city where large numbers of people congregate. Windows of clothing stores and dressmaking shops may be found available for the display of the pictures that are used for the lobby display or the sets of twenty-five black and white photos that can be obtained at your nearest Exchange, showing the costumes worn by the players in "Disraeli." These costumes are of the period of 1860-1870. People will be particularly interested in the gowns that Miss Huff wears, and in the fashionable dress shops, the merchant's window designer will be only too glad to display the gowns of today in comparison with the gowns of the days of 1870, together with using a goodly number of stills from the production to make his display attractive.

It should always be remembered in window displays, however, that it is not necessary to jam too much advertising material into the window, so as to spoil the attractiveness of the merchant's display, for in most cases, just the simple announcement that "these stills are from the production of 'Disraeli' which is playing at the Blank Theatre" or that "these gowns are similar in period to those that are worn by the players in 'Disraeli' which is to be shown at the Blank Theatre," is far more profitable and will get you more money than packing every space of the window with all sorts of cards and advertisements on the production. Dignity and attractiveness is requisite to get the full benefits out of window displays.

It may be possible to have a sporting goods store or a department store or even a book store, where chess materials are sold, to arrange a window display in the form of a game of chess, showing any alignment of the pieces so long as the white queen has the black king in "check." In a display of this sort, use a card under, or near, the chess game, reading:

Disraeli—"Check"

Russian Ambassador—"How very interesting."

(See George Arliss in "Disraeli" at the Blank Theatre.)

All this may seem a bit vague, but in the picture a game of chess is an important feature, and it will add much to the attractiveness of the exploitation of the picture when your audience learns that the window display had some real significance to it.

Bookstores can be appealed to for a display on the life of Disraeli, or any of the many books that have been written about him. Practically every bookstore in the country has copies of the play of "Disraeli" by Louis N. Parker, from which this production was made, and it will be to their advantage to have displays and to add to the attractiveness of these displays by using pictures of the production.

The sale of bookstores and book departments of other stores of Lytton Strachey's current publication, "Queen Victoria," which has also been run serially in a large number of newspapers recently, should be taken advantage of by the exhibitor, as this work contains much that is new with regards to Disraeli and Queen Victoria, and is one of the popular sellers of the day.

You can arrange for an excellent tie-up for window displays on this book, and where you find that the book dealer has none of these in stock, to get him to "get busy" and lay in a stock.

Nothing Is More Attractive Than Distinctive Borders and Single Column Designs

Every community has its individuality. Every manager knows his own people best. The live-wire exhibitor plans constructive advertising campaigns, some extending two or three weeks prior to the opening of the production. They want to make their own layouts, following in most instances however, the prepared advertising suggested. Instead of one, two and three-column space, they use four, five, six and seven-column advertisements. And those who do this find that our artists' drawings are a highly successful substitute for the costly art work they would be compelled to obtain for their purposes was it not issued in this folder. Every suggestion on every former production has been used, and used often, and moreover, in campaigns that proved remarkably successful from a box-office standpoint. We have scaled each drawing so that you can tell at a glance precisely what space will be required for any size advertisement.



You Can Make This Head Any Size You Desire and It Will Be An
Attention Attractor Second To None



GEORGE ARLISS
in
"DISRAELI"

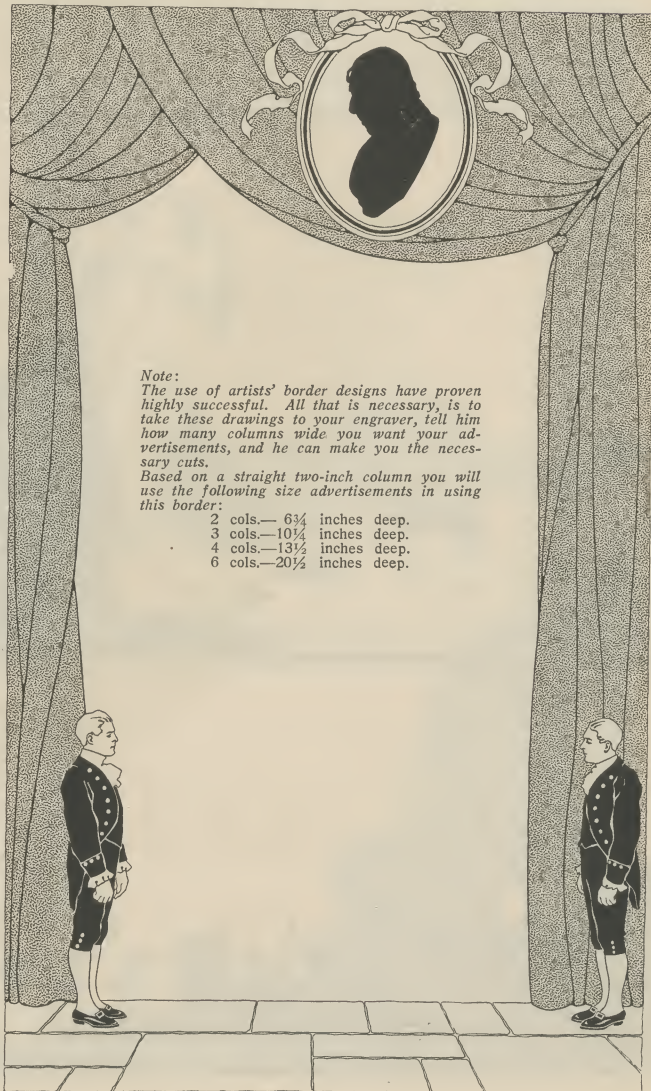
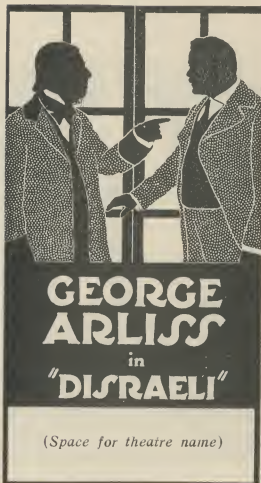
*From His Celebrated Stage Success
by Louis N. Parker*

Directed by Henry Kolker

Border Designs and Single Column Attractors Have Valuable Box-office Power

Make Your Own Cuts From These Drawings

Every exhibitor uses single column space some time or other in his advertising campaign on a picture. Generally they are set up by the newspaper itself. When they are, you get the same type as the other fellow, your opposition. These single column artists' drawings will give your announcement a distinction and will stand out like none other on any type-set page. Have your engraver insert your theatre announcement in the place allotted in each drawing, have him make a cut of it, and watch the results. Attractive heralds or dodgers can be printed by the job printer of your town by simply taking any of the many artists' drawings and have him make a cut of your selection, the size you desire, and have imprinted in the space allotted a few lines of copy, suggestions for which you will also find in this folder.



Again, when Lord Deeford went to Egypt, and completed the purchase of the Suez Canal, he wired to Disraeli in London, as follows:

"THE CELERY IS RIPE TO CUT."

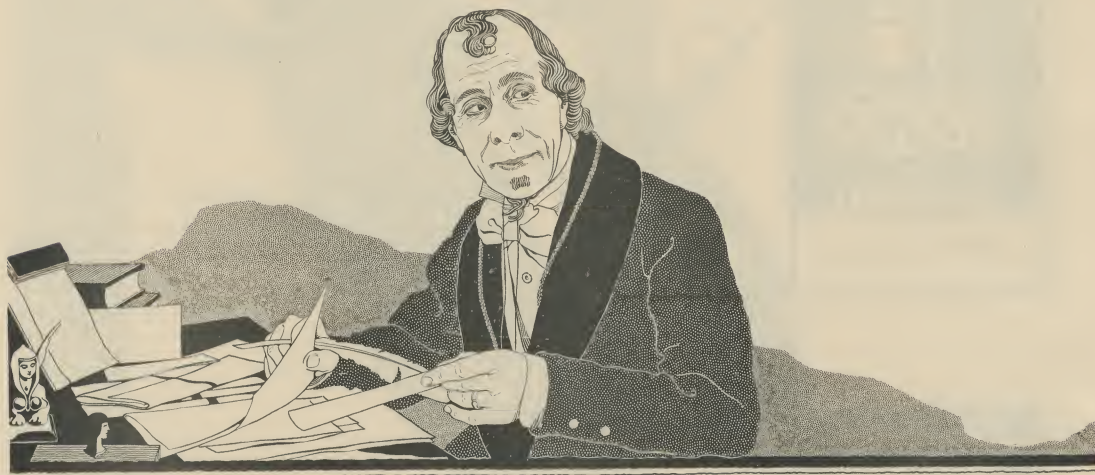
This is decoded as follows: "THE SUEZ CANAL PURCHASE COMPLETED AND CHEQUE ACCEPTED."

By using "The celery is ripe to cut" in the same manner as "Sand makes the best bed for celery," it should prove interesting as teaser copy.

In many cases the exhibitor desires to run a shorter synopsis than the one presented on the first page. Here is one that can be set in six point and go into your program and herald:

"Disraeli" is a story of love and politics, but chiefly it is a story of love, in which the spirit of adventure is not wholly missing. In 1876, the Right Honorable Benjamin Disraeli, Prime Minister of England, decided to purchase the Suez Canal from the Khedive of Egypt, as a further means of defending India. Russia covered the canal, in order to isolate India from England as much as possible. Parliament was not in session, so Disraeli acted on his own initiative. He first asked Sir Michael Probert, Governor of the Bank of England, to finance the scheme until Parliament met. Sir Michael turned the project down, cold. Disraeli turned to Hugh Meyers, a rich Jew banker, who succeeded in negotiating a loan through the Argentine. But the spies of Russia were busy. The ship carrying the gold from South America was scuttled. Gossip (the work of the spies) caused a run on Meyers' bank, and he was bankrupt. Meanwhile, Disraeli had sent Charles, Viscount Deeford, to Egypt with Meyers' cheque drawn on the bank of England, and the Argentine gold was to be placed with the bank as security to cover the cheque. Lord Deeford closes the deal in Cairo, and cables Disraeli. Meyers calls to announce the wreck of his bank. Disraeli sends for Sir Michael Probert, explains the case simply, and demands that Sir Michael endorse Meyers' note for the purchase price of the canal, threatening by official act as Prime Minister to close the bank if Probert refuses. Probert, in the crisis, signs the note. Into this story enters Clarissa, daughter of the Duke and Duchess of Glastonbury, who is in love with Charles. The love story as between Disraeli and his wife is one of the great attachments of history. Louis N. Parker, the dramatist, retains the sweetness of all this. The story is told in massive "sets" and unusually beautiful "exteriors."

Here is a Head and Tail-piece Design for your Ad. Lay-out



In connection with this recent publication, the exhibitor will be gaining much publicity should he succeed in getting the editors of his newspapers to editorialize on this edition or to have the book reviewer of the newspaper discuss the book. If you have a college, university or other prominent educational institution in your vicinity, one of the professors, preferably the English teacher, may write a discourse on the book for you and the local newspaper. Getting into the editorial columns or in the book review department will mean a great deal to the exhibitor, for it will attract a new class of patrons.

Along this line of "editorial co-operation" may we suggest that you talk to the editors of your local newspapers and have them write an editorial on the life or some phase of the life of the great statesman, Disraeli. The editor of the paper will certainly appreciate your suggestion for he will undoubtedly know of the qualities that made this man famous. Then too, don't overlook the page of short epigrams from the philosophy of Disraeli that in in the press book. Show them to the editor and get him to run some of them each day in his editorial columns, as the Epigrammatical Philosophy of the Great English Statesman, Disraeli. This man and his life can be made the topic of an editorial, or a series of editorials, at any time. Disraeli and his achievements have had a direct bearing on the life and the times of today, and the editor may be trusted to make his own application of the statesman in framing an editorial. Few motion pictures or the characters in them, lend themselves to editorials of a calibre such as "Disraeli" does, and it is a different type of exploitation for you to go after.

Don't overlook one big point. Disraeli was a Jew. He is considered to be one of the greatest Jews of all times. IF THERE IS A JEWISH NEWSPAPER IN YOUR TOWN, TELL THE EDITOR THAT WE WILL GIVE HIM A COPY OF A FICTIONIZED VERSION OF THE STORY OF DISRAELI TO RUN SERIALLY IN HIS PAPER AS A FEATURE. If he will do this, write to us and we will supply you with the material immediately.

There is an opportunity of securing a certain amount of religious co-operation on this production. In Philadelphia one of the most prominent Rabbis in the country wrote a series of three articles on "Disraeli" which were published in all the newspapers. This can be done in your town if you will go after the right person. All such parallel publicity is indeed helpful.

Get the women's department of your leading newspaper to run a contest on "DO YOU TAKE A WOMAN'S NO AS FINAL?" having the paper offer a prize for the best answer. This can be tied up with the picture by reason of the fact that it is one of the questions that is asked by Disraeli in one of the strong scenes on the production. Tell them that Disraeli never took a No for an answer unless he was able to turn that no into a yes sometime later in the course of his dealings. If the newspaper will not run such a contest for you, do it yourself, and have the answers come to your theatre.

There is educational co-operation to be secured on this picture if it is properly gone after. Educators in all types of institutions may be prevailed upon to lend their co-operation through the medium of carefully prepared articles on "Disraeli," from any viewpoint the writer may care to select. Start your activities along lines like this far in advance of the opening of your show. In getting such articles printed in your newspapers, run a cut of Mr. Arliss, as Disraeli, and tell the people that he will be at your theatre. If there is a college or university in your town, run a contest for the best article on the life or any phase of the life of the statesman. Or it may be possible for you to have an afternoon set aside in the schools for the student body to consider the different phases of the

life of Disraeli. At these meetings the teachers could deliver addresses, copies of which you should be sure to secure and see that they are printed in the newspapers. Such co-operation from institutions and newspapers is invaluable.

One of the most interesting phases of this picture, from the feminine angle, is the long list of splendid gowns worn by Miss Huff, Mrs. George Arliss, Margaret Dale and Grace Griswold, because they are "period" gowns in the strict keeping of the mid-Victorian fashions.

Dainty Miss Huff has several gowns that seem charming enough to be worn by the prettiest of girls today, tomorrow or next year, for they have only the faintest suggestion of sixty years ago. On the contrary, some of her more expensive gowns, especially one with a long train worn in the closing scenes, is almost too exquisite to talk about.

Miss Dale wears copies of gowns she wore in the stage play and some of them are extremely fetching. Miss Dale was leading lady for a number of famous stage stars and "she knows" how to wear dresses.

These gowns could be talked about on the fashion page by the fashion editor. Shopkeepers would be glad to co-operate with you in pointing out to their shoppers the difference between the gowns of those days and today. Look over the stills. Talk to the editors and the shopkeepers and get them to do something relative to the fashion co-operation on this picture.

It is always beneficial to interest children in a forthcoming production. Here's an idea. In the picture there are a number of peacocks used. This is a bird that most children hear about, seldom see and in fact know but little about. Have a contest for the children to write a short essay on the peacock and his habits, and get the leading newspaper to run the stories of the three or five best. Give a nominal prize for the winning essays.

This is a splendid opportunity for children to become familiar with one of the greatest characters in English history. The children could write essays on Disraeli, and if the teachers in the schools were properly approached there is no doubt but they would be only too glad to read to the students some interesting incidents of his life, for he is the great outstanding figure of the Victorian reign. Then too, see how many words the children can devise out of the letters DISRAELI.

Exhibitors who make a practice of running "teaser" campaigns will find a number of excellent ideas in this picture to pull this kind of advertising. In one incident Disraeli is discussing with Charles, Viscount Deeford, the purchase of the Suez Canal by England, and is interrupted by one of the spies hired by Russia. When Disraeli says, "A ditch dug in the sand—" he believes that the word sand has been overheard by the spy; he hastens to add; "I was saying, sand, yes sand, makes the best bed for celery." The exhibitor could use the following lines on successive days in his advertising:

"SAND—

"SAND MAKES—

"SAND MAKES THE BEST—

"SAND MAKES THE BEST BED—

"SAND MAKES THE BEST BED FOR—

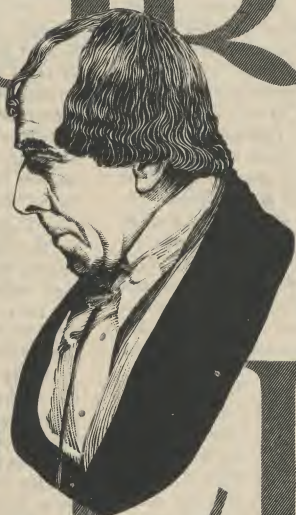
"SAND MAKES THE BEST BED FOR CELERY"

Benjamin Disraeli, the great English statesman was the man who said "SAND MAKES THE BEST BED FOR CELERY.

SEE "DISRAELI" AT THE BLANK THEATRE ON
.....

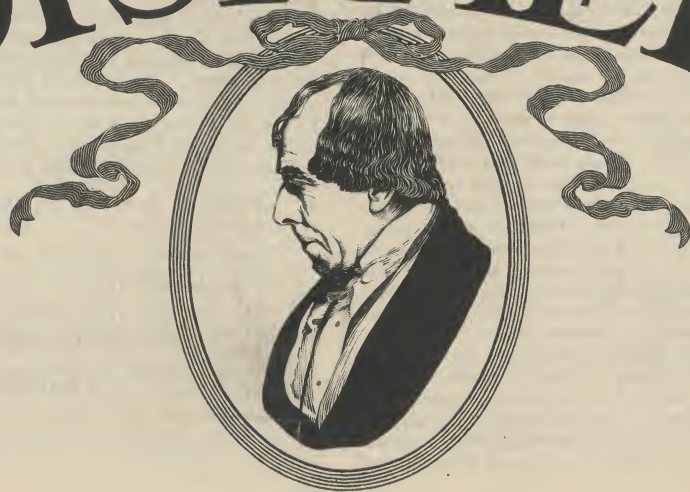
Go Strong On The Name Of The Star and On "Disraeli"
Use These Illustrated Name Plates In Making Your Own Lay-outs

GEORGE



ARLISS

"DISRAELI"



Advertising, Publicity and Exploitation Cuts on George Arliss in "Disraeli"

From his celebrated stage success by Louis N. Parker

Directed by Henry Kolker

Scenario by Forrest Halsey



GEORGE ARLISS

No. U 6—Program (fine screen) star cut.
Price, 20 cents.
No mats.

There is every good reason why this production should be advertised in a very big way.

It is one of the really big productions of the year, and one that will create a sensation in your community. It has been enthusiastically received everywhere.

The story is highly dramatic, full of action, bubbling over with romance, with every opportunity to give vent to Mr. Arliss' great art.

Every possible accessory that is required for the most complete two or three-weeks' publicity and exploitation campaign has been prepared for you. In these several folders this material is pictured and adequately explained, so as to fill, we hope, your every requirements.

Special care should be used, however, so that the material presented is used properly, and, in the proper medium. If this is done you will add prestige to your theatre, together with many new patrons, who, will undoubtedly be permanent and profitable and bring to your box-office added receipts that will be far in excess of any other production.

Illustrations with your publicity stories give them additional attractiveness. Numerous coarse screen cuts of the scenes in this production, and of Mr. Arliss, are made precisely for this purpose; made so that they will print on any newspaper stock. We supply mats of these cuts free of charge.

Line drawings, cuts, and mats, of Mr. Arliss in this folder can be used either in your advertising lay-outs or with your publicity stories. Hundreds of live-wire exhibitors prefer these line cuts and mats because they have a unique style of distinctiveness to them. Mats of these cuts are supplied free of charge.

The ready-made advertisements suggested in this folder will prove wonderful attention-attractors. Just try them. Mats of these cuts are supplied free of charge.

All cuts are sold at cost. Mats are free. Look this material over. Think it over. Plan your exploitation campaign accordingly; if you publicize, advertise and EXPLOIT this picture in a big way, nothing can stop you from breaking your box-office records.

Do You Know Why We Issue Program Cuts?

There's always a reason for anything good. There's a real reason for program cuts. We are anxious that our preliminary campaign be attractive and of the highest quality. We do not want you to spoil the appearance of your program by the use of coarse screen cuts, so we have prepared three fine screen cuts, for use in your program.

By using the coarse screen cuts in your program, which is naturally printed on coated paper, you would lose much of the value of attractiveness.

These three cuts U6, U7 and U8 are designed for printing on good paper.

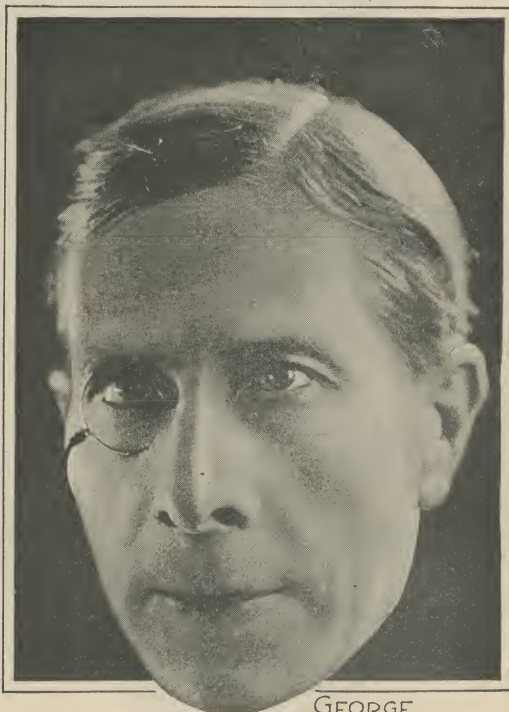
If you use cuts in your program, be sure to use one of these. No. U8 is particularly suitable for a cover, while the others are excellent for inside publicity illustrations.

THERE ARE NO MATS ISSUED ON THESE fine screen cuts. Their sole purpose is for use in your program.



GEORGE ARLISS

No. U 7—One column (fine screen) star cut, for Program use.
Price, 30 cents. No mats.



GEORGE ARLISS

No. U 8—Two column (fine screen) star cut, for Program use. Price, 40 cents. No mats.

Always illustrate your publicity stories



GEORGE ARLISS in "DISRAELI"

No. U 5—Three column (coarse screen) production cut for newspaper use. Price, 50 cents. Mats free.



GEORGE ARLISS
in "DISRAELI"

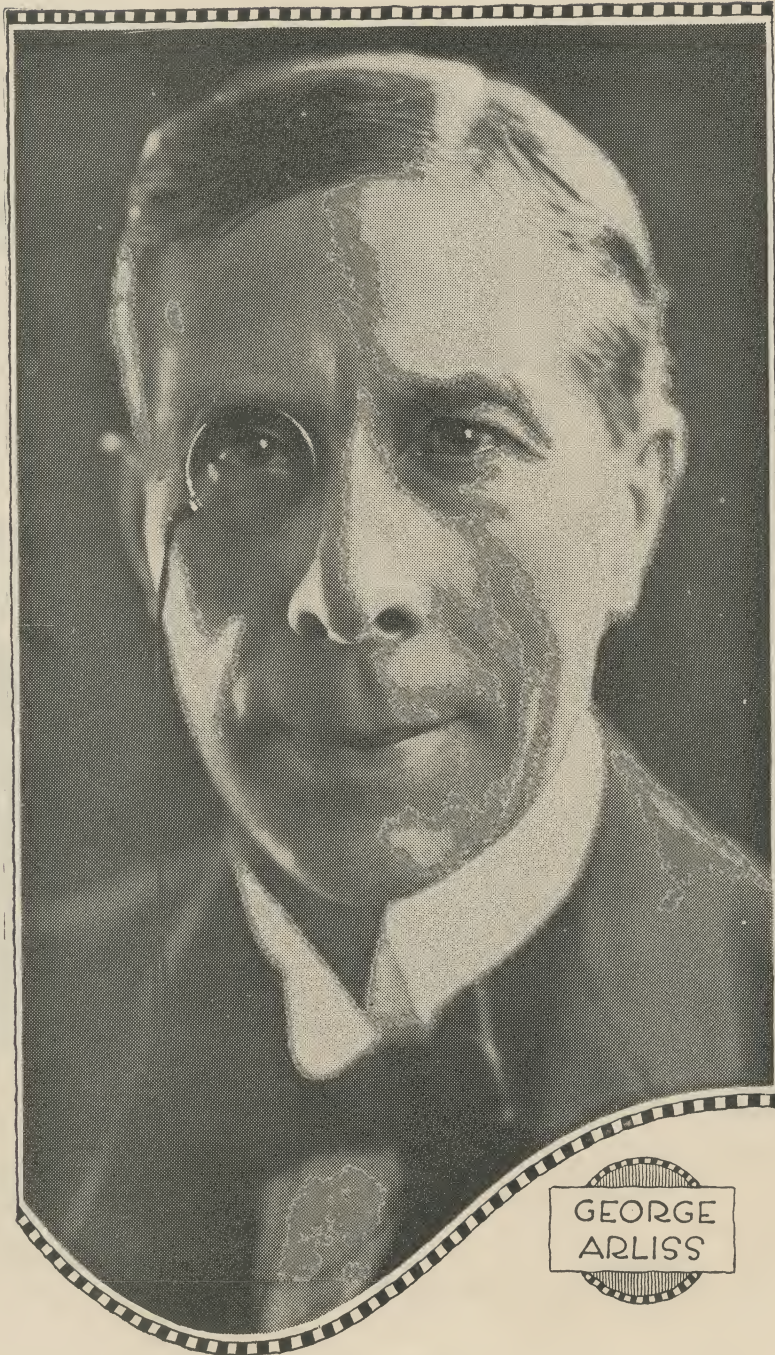
No. U 4—Two column (coarse screen) production cut for newspaper use. Price, 35 cents. Mats free



GEORGE ARLISS in "DISRAELI"

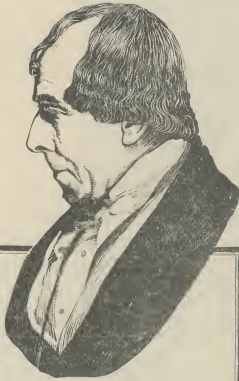
No. U 3—Two column (coarse screen) production cut for newspaper use. Price, 35 cents. Mats free.

You certainly can attract attention with this cut



No. U 12—Three column (coarse screen) star cut for newspaper use. Price, 90 cents. Mats free.

Advertise consistently and constructively



GEORGE ARLISS

in
"DISRAELI"

*From his celebrated stage success
by Louis N. Parker
Directed by Henry Kolker*

The play and the
star that thousands
of admirers have
longed to see in a
motion picture—A
drama that you will
never forget.

(Space for Theatre Name)

No. UD 1—One column advertising cut
for newspaper use. Price,
30 cents. Mats free.

GEORGE ARLISS

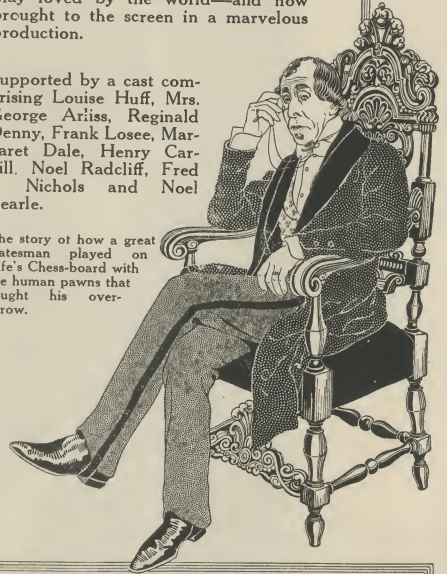
in
"DISRAELI"

*From his celebrated stage success
by Louis N. Parker
Directed by Henry Kolker*

A master of dramatic art in the stage
play loved by the world—and now
brought to the screen in a marvelous
production.

Supported by a cast com-
prising Louise Huff, Mrs.
George Arliss, Reginald
Denny, Frank Losee, Mar-
garet Dale, Henry Car-
vill, Noel Radcliff, Fred
J. Nichols and Noel
Tearle.

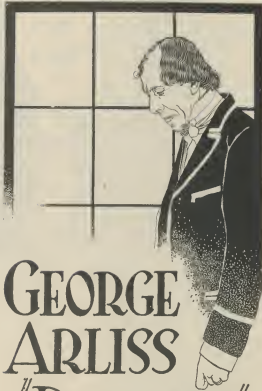
The story of how a great
statesman played on
Life's Chess-board with
the human pawns that
sought his over-
throw.



(Space for Theatre Name)

No. UD 4—Two column advertising cut for newspaper use. Price, 50
cents. Mats free.

These lay-outs are just what you need



**GEORGE
ARLISS**
in **"DISRAELI"**

*From his celebrated stage success
by Louis N. Parker
Directed by Henry Kolker*

A great actor in a remarkable stage success—full of action—heart interest and suspense.



(Space for Theatre Name)

No. UD 2—One column advertising cut for newspaper use. Price, 30 cents. Mats free.

GEORGE ARLISS
in
"DISRAELI"

*From his celebrated stage success
by Louis N. Parker
Directed by Henry Kolker*

A famous play depicting international intrigue, domestic devotion, the romance of youth and of age, and the conflict of brilliant minds in a struggle for an empire.

A fascinating story

Admirably directed

A brilliant cast

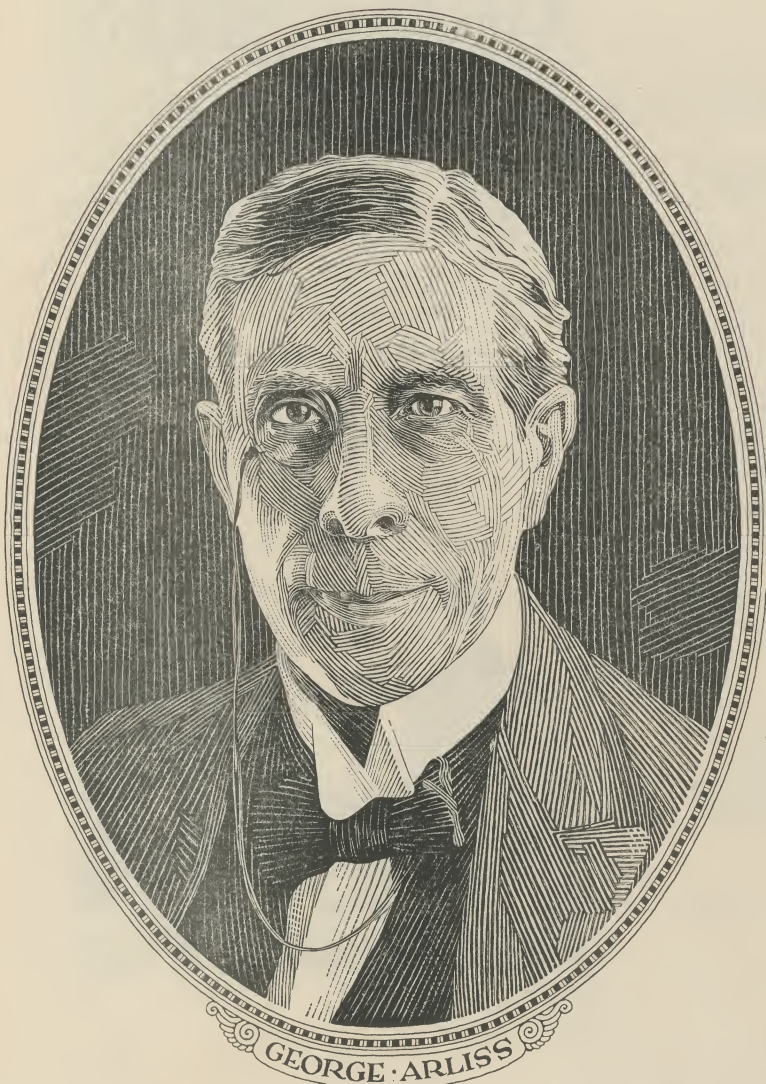
Beautifully photographed

ONE OF THE GREATEST PICTURES
OF THE YEAR

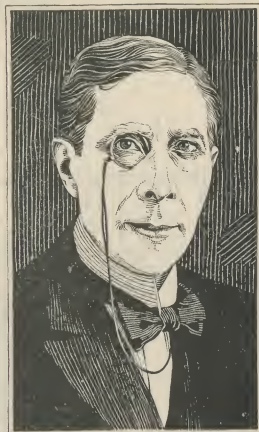


No. UD 3—Two column advertising cut for newspaper use. Price, 50 cents. Mats free.

You wouldn't want anything more attractive than these



No. U 15—Three column line cut for newspaper and advertising use. Price, 70 cents. Mats free.



GEORGE ARLISS

No. U 13—One column line star cut for newspaper and advertising use. Price, 25 cents. Mats free.



GEORGE ARLISS

No. U 9—Thumbnail (coarse screen) star cut for newspaper use. Price, 20 cents. Mats free.



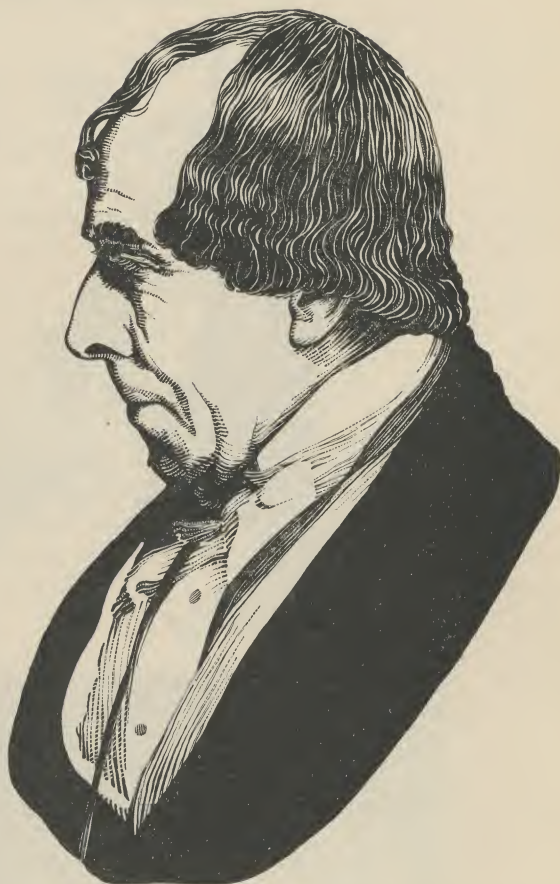
No. U 10—One column (coarse screen) star cut for newspaper use. Price, 30 cents. Mats free.

Take these cuts to your Editor Friend—He'll use them

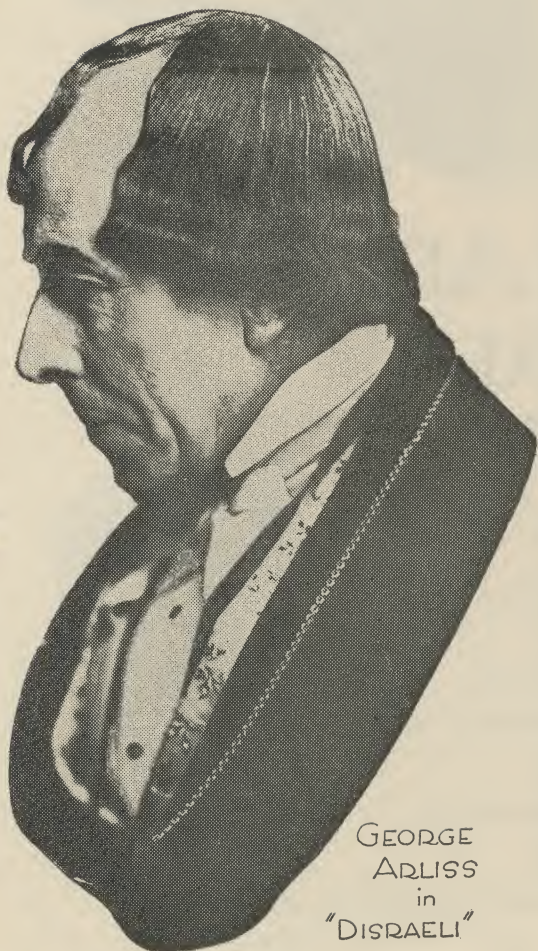


GEORGE ARLISS
in "DISRAELI"

No. U 1—One column (coarse screen)
production cut for newspaper
use. Price, 25 cents. Mats free.



No. U 14—Two column line star cut for newspaper and advertising use.
Price, 50 cents. Mats free.



GEORGE
ARLISS
in
"DISRAELI"

No. U 11—Two column (coarse screen) star cut for newspaper use. Price,
50 cents. Mats free



GEORGE ARLISS in "DISRAELI"

No. U 2—One column (coarse screen)
production cut for news-
paper use. Price, 25 cents.
Mats free.

Advertisements of this type will pack them in



GEORGE ARLISS

in "DISRAELI"

*From his celebrated stage success by Louis N. Parker
Directed by Henry Kolker*

It seemed a bit of cleverness for the spies who sought the overthrow of Disraeli's plans to be camping at his elbow but this greatest of all English statesmen wanted them there—so he could watch them.

Here's a story of treason and intrigue—youthful love and domestic devotion—full of action and with suspense that holds you to the very end of the story.

Portrayed by one of the foremost actors of the day and an all star cast that has never been surpassed

(Space for Theatre Name)

Complete Press Stories

For a Two or Three Weeks' Newspaper Campaign for Your Theatre

on

GEORGE ARLISS'

First Release Through United Artists Corporation

"DISRAELI"

From his celebrated stage success by Louis N. Parker

Directed by HENRY KOLKER

For the convenience of our Exhibitors, the press stories in this folder have been arranged so that they can be handled by the theatre manager or publicity man with the greatest dispatch and efficiency.

There are thirty-three different advance stories, over thirty short stories and four prepared reviews, besides much special material that has distinct individuality to it, in this folder.

In sending out these stories, it will merely be necessary to clip the story desired from the following pages, **FILL IN THE NAME OF YOUR THEATRE AND THE DATE OF THE RUN**, where indicated, and then take them to the different newspaper offices.

ALL OF THESE STORIES CAN BE USED AS EXCLUSIVE STORIES. "Disraeli" lends itself to a wide range of stories, as you will observe from the pages of this folder. Be sure that in using these stories you make it plain to the newspaper editor that they are **EXCLUSIVE**. He likes **EXCLUSIVE** material.

We hope that this method of handling press stories will be found a convenience by the theatre management.

Whatever you do in the way of exploitation, advertising and publicity, tell us about it. Send photographs of your exploitation stunts to our Publicity Manager, at 729 Seventh Avenue, New York City.

Advance Press Stories on Production—Star—Cast—(All Exclusive)

GEORGE ARLISS IN "DISRAELI" COMING

Photoplay Fans To Be Given One of the Season's Greatest Screen Treats

Announcement was made today that Mr. George Arliss in "Disraeli," the screen version of his greatest stage success, is to be the big special attraction at the Theatre for days beginning This is one of the season's greatest productions and this announcement will undoubtedly be greatly appreciated by motion picture "fans" of every class.

Manager of the Theatre in his announcement said that, "it seldom falls to my good fortune to make an announcement anywhere as near as important as the forthcoming appearance of this distinguished actor in the famous play in which he starred for five years."

This is Mr. Arliss' first picture for United Artists and its rendition in terms of the cinema art has received the highest praise of the critics everywhere.

"Disraeli" is based on the life of the Hon. Benjamin Disraeli, M. P., twice appointed by Queen Victoria to be her Prime Minister. The facts are woven into a romance in such a clever way that Louis N. Parker, the playwright, certainly shares in the praises lavished on Mr. Arliss for the latter's masterly presentation of this great English statesman. There are two love stories in the play; the one illustrating Disraeli's great affection for his wife, Lady Beaconsfield, and the other, the charming love story of Charles, Viscount Deeford and Clarissa, daughter of the Duke of Glastonbury.

Henry Kolker, the well-known American actor, directed Mr. Arliss in "Disraeli" and has made a splendid picture. The production was made in New York.

Louise Huff, the beautiful southern girl, who for years has been established in the affections of millions of "fans," returns to the screen in "Disraeli" after a year's vacation. Besides Miss Huff in the cast of this picture are Mrs. George Arliss, Margaret Dale, Grace Griswold, Henry Carvill, Frank Losee, Reginald Denny, E. J. Ratcliffe and Noel Tearle, and others.

It is a noteworthy fact that in the filming of "Disraeli" two of the most pretentious residences in the East were visited by Mr. Arliss and his associate players and some of the most beautiful exteriors ever presented in pictures were obtained. The exterior of the palatial residence of the Duke of Glastonbury were secured on the grounds of the George D. Pratt estate in Glen Cove, L. I., one of America's most famous homes. The residence of Allen Lehman, at Tarrytown, N. Y., was used for the exteriors of "Hughenden," the country home of Disraeli. The art value of the picture was greatly increased as a result of these locations.

The screen version of "Disraeli" was done by Forrest Halsey, who followed the stage play very closely. This idea is in complete accord with Mr. Arliss's wishes, as those who are familiar with the story in play form will recall that it was a gem of dramatic construction, and to depart very far from it would have been dangerous.

Mr. Arliss looks upon this version of "Disraeli" as a command performance. He has received thousands of letters in the last few years asking that it be done for the screen. No one should miss the showing at the Theatre.

GREAT CHARACTER PART PORTRAYED BY ARLISS

His Conception of "Disraeli" on Screen Far Above Usual Cinema Acting

George Arliss, the distinguished actor, achieved his greatest stage success in "Disraeli," the photoplay version of which will be shown at the Theatre for days beginning The Play was written by Louis N. Parker especially for Mr. Arliss and the character of the great English statesman was selected for the dramatist with that rare skill and discrimination for which Mr. Arliss is noted.

Queen Victoria chose Benjamin Disraeli from among the greatest Englishmen of his or any period in English history to be her Prime Minister despite the wide criticism that followed. The chief reason of her action was that she trusted him implicitly. Disraeli began his career in poverty and piled up huge debts in his many unsuccessful efforts to obtain a seat in Parliament. He married a well-to-do widow and in a sense he emerged from poverty, yet he depended upon his work as a novelist to bring him in money. Disraeli was elected a member of the House of Commons and began a 30-year fight in his climb to the top. When he started he declared he would become the Prime Minister of England and he succeeded. The purchase of the Suez Canal by England in 1876 was engineered by Disraeli against tremendous opposition and this incident was made the basis for the plot in this play. Surrounding this plot is intertwined two charming love stories, notably the life-long affection of Disraeli for the lady he married.

Mr. Arliss makes up for the part with a fidelity that suggests hours of study of portraits of the English statesman. The whole characterization is done with a reserve for which Mr. Arliss has won praise from all critics.

Through the period of the play when Disraeli is toying with the spies that surround him, including the beautiful Mrs. Noel Travers, who is in the employ of the Russian ambassador, for Russia was intent upon buying the canal, to cut off England from India, Mr. Arliss is delightful. He keeps the spies close at his side and seeks to blind them to his actions and his desires through the medium of his friends about him.

The ultimate collapse of his plans at the moment when everything seems assured turns the whole character of Disraeli topsy-turvy and in the place of the nice old gentleman with his quiet disposition we see a Disraeli alive to every passion and fighting with his back to the wall to bring triumph out of disaster. He has been obliged to deal with a private banker because the Governor of the Bank of England will not gamble the bank's money on "a ditch dug in the sand," but when the Prime Minister's plans fall and the efforts of the private banker to complete the purchase is nipped by the conspirators Disraeli summons the Governor of the Bank of England to his country place and lays a note for a large sum of money on the table for the Governor to endorse. This leads up to the tremendous action which forms the climax of the story and throughout the sequence Mr. Arliss grasps every opportunity afforded him by his great art and every assistance given him by the camera. The net result is one of the best pieces of acting ever seen on

stage or screen and remains one of the standards by which the actors of today and tomorrow have been and will be judged.

True, the camera art robs us of the value of the voice of Mr. Arliss but in its place he gives an indefinable something that seems to replace the need of a human voice—something of personality, finality, authority, which are included among the gifts of Mr. Arliss.

"I think I did more for the camera than I ever did for the stage," said Mr. Arliss when the picture was completed.

STAR CAST TO BE SEEN IN GEORGE ARLISS PICTURE

Unusual Talent Supports Distinguished Actor in "Disraeli"

The cast supporting George Arliss, the distinguished actor, in his screen version of "Disraeli," which will be seen at the Theatre on is a star cast of the first magnitude.

At the outset, for the benefit of those who read and sometimes believe false reports, we must point out that Louise Huff, whose admirers are legion, did not retire from the screen a year ago. Miss Huff is the particular bright little star in Mr. Arliss' support in this production and, returning to the screen after a needed rest, is far more beautiful, more charming and more talented than ever before. She plays the part of Clarissa, daughter of the Duke of Glastonbury, in this picture.

Reginald Denny, who has played opposite so many famous screen stars recently and is one of the most attractive young men in pictures, plays the role of Charles, Viscount Deeford.

Mrs. Arliss, who plays the part of Lady Beaconsfield, is an actress of rare charm and undoubted ability and her work in support of her husband is one of the treats of the picture. Before her marriage to Mr. Arliss she was Florence Montgomery. Her stage career has been a notable one and her work in this picture is indeed very commendable.

Henry Carvill, a prominent English actor, plays the part of the Duke of Glastonbury. He has played in a great many stage plays and in pictures in America that fans almost forgot that he ever was an Englishman. He played the original "Duke of Glastonbury" on the stage with Mr. Arliss and in the screen version duplicates his success.

Frank Losee, known to every film fan through his long association with screen stars during the last six years, plays the part of Hugh Meyers, a London banker. Mr. Losee, who has several hundred character roles to his credit, has done his greatest work in this picture.

Edward J. Ratcliffe, another English actor who has been closely identified with the American stage and screen, is cast in the role of Sir Michael Probert, Governor of the Bank of England. He holds an enviable stage and screen record and is recognized as one of the best players in pictures today.

Margaret Dale is remembered as leading lady for Henry Miller, John Drew, Mr. Arliss, and almost every distinguished stage star of our times. She played with Mr. Arliss in "Disraeli" from the opening night and in the picture she has her familiar role of Mrs. Travers, the beautiful Russian agent and head of the spy system surrounding Disraeli. Her work is truly magnificent in this photoplay.

Grace Griswold also has played in support of the most famous stage stars

of the times. Miss Griswold is an actress of unusual merit and she brings all of her ability to bear on her characterization of the "Duchess of Glastonbury" in this production.

Noel Tearle, as in the case of Reginald Denny, comes down from several generations of English actors. Mr. Tearle, who recently played in "Dream Street," portrays the part of Foljambe in this picture.

Henry Kolker, the director of "Disraeli," achieved fame as an actor on the American stage and for several years he studied the cinema art, having directed half a dozen fine pictures prior to becoming associated with Mr. Arliss.

Harry A. Fischbeck was the cameraphotographer and Charles Osborn Seessel art director for this picture.

REAL ALL STAR CAST ASSEMBLED FOR "DISRAELI"

George Arliss Supported by an Unusually Clever Cast of Players

The cast supporting George Arliss, the distinguished actor, in his screen version of "Disraeli," is a star cast of the first magnitude. This production will be the feature at the Theatre beginning

At the outset, for the benefit of those who read and sometimes believe false reports, Louise Huff, whose admirers are legion, did not retire from the screen a year ago. Miss Huff is the particular bright little star in Mr. Arliss' support, and she returns to the screen after a needed rest more beautiful, more charming, seemingly more talented than ever before.

Reginald Denny, who has played opposite many famous screen stars, has one of the leading parts and Mrs. George Arliss, an actress of rare charm and undoubted ability, supports her husband in this production.

Henry Carvill, a prominent English actor who has played in many stage plays and in many pictures in America, that one almost forgets he is an Englishman, plays the "Duke of Glastonbury" with Mr. Arliss as he did in the stage version.

Frank Losee is known to every film "fan" through his long association in pictures during the last six years. One of his greatest roles was "Uncle Tom" in "Uncle Tom's Cabin," but Mr. Losee has several hundred roles to his credit.

Edward J. Ratcliffe, an English actor who has been so closely identified with the American stage and screen, is another star in this production.

Margaret Dale, who was leading lady for Henry Miller, John Drew, played with Mr. Arliss in the stage production of "Disraeli" from the opening night, and in the picture she has her familiar role of "Mrs. Travers," the beautiful Russian agent and head of the spy system surrounding Disraeli.

Grace Griswold also has played in support of many famous stage stars, and she brings all of her abilities to bear on her characterization of the "Duchess of Glastonbury."

Noel Tearle, as in the case of Reginald Denny, comes down from several generations of English actors. He recently played in "Dream Street."

Henry Kolker is the director, and Harry A. Fischbeck the cameraman, the latter having achieved some excellent results in photography and in lighting in this picture. Charles Osborn Seessel was the art director.

Advance Press Stories on Sets—Locations—Personalities—(All Exclusive)

UNUSUAL SCENES AND SETS IN "DISRAELI"

Arlliss Picture Presents Magnificent "Locations" and Massive "Interiors"

When the George Arlliss screen version of "Disraeli" is shown at the Theatre beginning photoplay lovers will have an opportunity of seeing some of the most charming "exteriors" ever used in the making of a motion picture. All the interior "sets" are massive in their proportions and highly artistic in their treatment, the work of Charles Osborn Seessel. "Disraeli" is a picture in which great acting, combined with a splendid story and unusual studio treatment has caused it to be classed among the real masterpieces of the screen.

One sequence of scenes, the grounds surrounding Glastonbury Towers, was photographed on the beautiful estate of George D. Pratt, at Glen Cove, N. Y., one of the show places on Long Island. The Pratt residence was built in Tudor style and is shown in several "shots" from a distance. Mr. Arlliss and Director Henry Kolker, with the principals and a hundred "extras," spent more than a week on the Pratt estate and obtained some remarkable exterior scenes for "Disraeli."

The particular feature of the Pratt estate that proved most appealing from the photographic point of view was the sunken garden, designed and finished in natural effects, with very little, if anything, of an artificial nature. Director Kolker found these gardens ideal for many of the scenes necessary in the picture and have proven to be among the most beautiful ever thrown on the screen.

The spacious lawn in front of the great house was used in making the scene in which "Mrs. Travers" spreads the gossip that spoils Disraeli's plans for the purchase of the Suez Canal as at first planned by the English premier and these scenes have been set with absolute fidelity to the period. This scene shows the ladies and gentlemen of the period at archery practice.

The exteriors for the sequence of scenes on the lawn of Disraeli's country place, "Hughenden," were obtained at the residence of Allen Lehman at Tarrytown, N. Y., a charming estate on the Hudson River. Here Mr. Disraeli is shown feeding his peacocks and much of the important action of the story transpires there.

The massive "set" built in the studio for the last scene in the picture, the reception given by Queen Victoria in honor of her Prime Minister in the Hall of Reception in Buckingham Palace, must be included among the great art sets in motion pictures. This set was designed by Mr. Seessel and to build it it was necessary to tear down the three side walls of the studio. The "sets" for the interior of "No. 10 Downing Street," long the official residence of the British Premiers, are perfect in their every detail.

In keeping with the plans of United Artists, "Disraeli" has been done in a lavish way with an eye to beauty and dignity everywhere. For that reason "Disraeli" has been classed among the most remarkable productions in recent years.

TEAR DOWN STUDIO WALLS TO BUILD "DISRAELI" SET

One of the largest and most beautiful interior sets ever used in a motion picture was used in filming the famous stage success, "Disraeli," in which George Arlliss is starred and which will be shown at the Theatre beginning It was necessary to tear down three walls of the studio to erect this stupendous structure.

The set shows the reception hall of Buckingham Palace, finished in gray and gold, and employs a number of colossal columns to support the great arches. Diplomats of all nations, celebrities, Indian rajahs, Turks in gay attire, titled persons and ladies of great beauty through the reception room. The entry of Disraeli alone into the reception room and the final entry of Lady Beaconsfield, his wife, constitute the "big moment" at the close of the picture. Henry Kolker, who directed the picture, used every suggestion of the dramatist and those of Forrest Halsey, who did the scenario, together with those of Mr. Arlliss in working out the final shots. A number of distinguished guests were present during the taking of these final scenes and all expressed amazement at the beautiful and stupendous scene.

"Disraeli" will be remembered as the play in which love and politics create the suspense and Disraeli's great love for his wife, Lady Beaconsfield, finally overshadows the English Prime Minister's greatest diplomatic achievement. The love story of Charles, Viscount of Deeford, and Clarissa, daughter of the Duke of Glastonbury, also runs through the picture as it did in the play.

Others in the distinguished cast besides Mr. Arlliss are Mrs. Arlliss, as Lady Beaconsfield; Louise Huff, as Clarissa; Reginald Denny, as Charles; Grace Griswold, as the Duchess of Glastonbury; Frank Losee, as Hugh Meyer, a London banker; E. L. Ratcliffe, as Sir Michael Probert, Governor of the Bank of England; and Henry Carvill, as the Duke of Glastonbury. Particular care was taken to select extras who had had both stage and screen experience.

UNIQUE SUB-TITLES USED IN "DISRAELI"

When patrons of the Theatre on see George Arlliss in "Disraeli" they will have the unique experience of almost hearing the words of a man, long dead, as if resurrected and brought again to attention. Because most of the subtitles in "Disraeli" are actually the words and thoughts of Britain's great Prime Minister. Several months were spent in research work, digging out all the books that might contain any epigrams or famous sayings uttered by Disraeli during his years as Queen Victoria's right hand man.

Forrest Halsey, who wrote the scenario, has carefully interwoven the lines from Louis Parker's play, with the results of the research work, so that the finished product has greatly heightened the effects of this splendid photoplay. After seeing some of the subtitles choked down the throat of the long-suffering public, we believe that this innovation will be appreciated and liked.

"DISRAELI" FILMED AT CELEBRATED PRATT ESTATE

The magnificent estate of George D. Pratt, at Glen Cove, Long Island, one of the most famous residences in America, was used in the making of "Disraeli," in which George Arlliss plays the title role. The production will come to the Theatre beginning This was the first time this famous estate was used in the making of a motion picture, despite the fact that many producers had repeatedly endeavored to secure it.

Nestling among the foothills of Glen Cove, the Pratt estate occupies more than one thousand acres. The George D. Pratt residence takes up slightly more than forty-six acres, a development seldom reached in "home building" in the United States, or elsewhere, for that matter. Other sections of the great estate are occupied by other members of the Pratt family, and there are great wooded tracts lying between the various sections that have been made into beautiful garden spots. All in all, the site is one of the rarest for the purposes of cinematography.

"Disraeli," written by Louis N. Parker, and which Mr. Arlliss played on the legitimate stage for a period of years, requires a sumptuous residence for the Duke of Glastonbury, on the grounds of whose residence much of the action takes place. It is here that many of the choicest scenes between "Disraeli" and Lady Clarissa occur, and the sunken gardens at Glen Cove proved ideal for this purpose.

The palatial residence of Mr. Pratt was done after the old English style of architecture, and afforded every opportunity and need conceivable, from the director, Henry Kolker's viewpoint.

A number of unusually beautiful "long shots" were obtained in the sunken gardens, and a series of "close-ups" that are striking because of their background. On the immense lawn, in front of the great house, Director Kolker obtained the garden scenes with the ladies at archery practice—the pivotal incident in the plot against Disraeli.

But the story of Disraeli's great love for his wife, Lady Beaconsfield, is one of the outstanding features of the photoplay, as of the stage also, and rose gardens at the Pratt estate furnished abundant settings for some very excellent pictures that will be used in this sequence. Mrs. Arlliss has the role of Lady Beaconsfield in the photoplay.

The "Lady Clarissa," daughter of the Duke of Glastonbury, is played by dainty Louise Huff, and in her costumes of about fifty years ago Miss Huff is altogether beautiful. The scenes between Mr. Arlliss and Miss Huff, as caught by the cameras at Glen Cove, are standards for fresh beauty in still, as well as motion pictures.

Besides Mr. Arlliss and Miss Huff the other principals in the picture are Reginald Denny, Margaret Dale, Mrs. George Arlliss, Henry Carvill, Grace Griswold, E. J. Ratcliffe, Frank Losee, Noel Tearle, Fred J. Nichols, St. Claire Bayfield, and others—really an "all-star" cast.

LOUISE HUFF RETURNS TO SCREEN IN "DISRAELI"

When "Disraeli" with George Arlliss is shown at the Theatre on many of the spectators no doubt will be surprised to see Louise Huff again on the screen. About a year ago Miss Huff decided that she needed a rest from her arduous screen duties and temporarily left the film world. When George Arlliss started to transform "Disraeli" to the screen he at once suggested Miss Huff, and persuaded her to return again to play the role of "Clarissa." Miss Huff, although a star in her own right, was only too glad to take this part in order to be associated with Mr. Arlliss who is a master of histrionic art.

Miss Huff's acting in this picture does much to enhance its fine points, because of her daintiness and delicacy of portrayal, which acts as a fine contrast to Mr. Arlliss' firm and vigorous performance. She has outdone her former splendid and delightful work in this picture, and seems to be more beautiful and charming than ever before. Please don't leave us again, Louise!

EVER HEAR THIS?

With the advent of Mr. George Arlliss in "Disraeli" on the screen only a few days off, Manager of the Theatre having booked it for days, calls attention to the fact that "Disraeli" was one of the greatest philosophers of the nineteenth century. Many of his sayings are still commonly heard, and many so called wits since his day have stolen his thunder, and claimed it as their own. Here are several of his most famous remarks:

"There are two powers at which men should never grumble—the weather and their wives."

"Everybody knows the stages of a lawyer's career—he tries in town to get on, to get honors, to get honest."

"There are many dismal things in life, and a dinner of only men is among them."

"I think the author who speaks about his own books is almost as bad as a mother who talks about her own child."

"Beauty can inspire miracles."

"It is a great thing to make a fortune. There is only one thing greater, and that is to keep it when it is made."

DISRAELI'S AMBITION

Lord Melbourne, Prime Minister—"Well, Mr. Disraeli, what is your idea in entering Parliament? What is your ambition?"

Disraeli—"To become Prime Minister of England, my lord."

* * * * *

And he did.

It was a thirty-year fight. Disraeli entered Parliament in 1837. In 1867 Queen Victoria made him Prime Minister.

In the interval Disraeli, a young Jew, without fortune or influence, battled his way to the top.

And again in 1876, nine years after his first appointment as Prime Minister, the Queen again appointed Disraeli to be Premier.

"Disraeli," with George Arlliss in the title role will be at the Theatre, beginning

Interesting Special Stories—(All Exclusive)

PURSUEING PEACOCKS A PLEASANT PASTIME

Among the "props" necessary for the filming of "Disraeli," in which George Arliss is starred, were three peacocks.

Three beautiful peacocks were obtained in Darien, Conn., and were taken to the magnificent home of Allen Lehman, at Tarrytown, N. Y., where Director Henry Kolker, Mr. Arliss, and their company of players were assembled "on location" on one of the hottest afternoons in late June.

The great lawn of the Lehman residence extends to the Hudson River, and from almost any part of the grounds the view is entrancing. The borrowed peacocks accentuated this beauty.

Five peacocks, unlike stuffed birds, will not "stay put." The soothing tones of a motion picture director have no influence on the peacock family. "Bill" Plunien, the "prop" man, was born with but two hands. And we are discussing three peacocks. "Bill" was kept busy.

In the middle of the afternoon a big limousine drew up in the grounds, and Henry M. Hobart, president of Distinctive Productions, Inc., which is sponsoring the production of "Disraeli," for release by United Artists, stepped out, with some friends.

After greeting Mr. Arliss and Mr. Kolker, Mr. Hobart asked, solicitously:

"How are the peacocks behaving? Where are they?"

"Just down yonder," responded Harmon Weight, the assistant director, pointing.

"They were right here," gasped "Bill" Plunien. "Where the deuce—"

And the fun began.

One of the laborers on the estate said he saw the peacocks going down toward the river, but he thought it was "in the picture."

All hands set off on a run toward the river bank—and Mr. Hobart was well up in the lead!

The party scouted about for some moment, and finally the birds were located. Two male peacocks, with long feathers, were at the water's edge, but the female bird, which has no feathered tail, had waded in a few feet.

"Bill" Plunien salvaged her ladyship, and twenty feet downstream Mr. Hobart captured one of the male birds just in the nick of time—without having to jump into the water! Mr. Hobart laughingly turned his captive over to the "prop" boys, and in another five moments the three birds were back on the terrace near the house, and put under a strong guard.

Mr. Hobart said afterwards he enjoyed the pursuit fully as much as the amused spectators—including his guests on that occasion. Mr. Arliss had a hearty laugh when the story was told to him.

"That's tracing responsibility to its source with a vengeance," Mr. Arliss remarked. "I forgot, for a moment, that I am not Mr. Disraeli, and that the peacocks were not, in reality, mine. They were borrowed."

"Disraeli" will be the feature at the Theatre beginning

SHE CHANGED HER MIND

While George Arliss was filming "Disraeli" on the beautiful grounds surrounding the Tudor home of George D. Pratt, at Glen Cove, L. I., the many servants in the great house had an opportunity to see a group of motion picture players "at work" for the first time. Whenever the servants could get away from their tasks, they went to the lawn and concealed themselves in the great bowers of roses to watch the actors and the cameramen.

But one little old woman couldn't be induced to budge a fraction of an inch. The other servants coaxed her to join them and painted charming pictures of Louise Huff in costume, and Mr. Arliss as Disraeli, and Margaret Dale, in a beautiful gown of sixty odd years ago. But the word pictures fell on ears that wouldn't listen.

"What?" asked the little old woman. "More go out there to see a lot of 'movie' actors? And me a strong church woman? Why, they are the worst lot of people in the world."

This situation lasted for several days. But the little old woman tired of remaining alone for so many hours, took a stroll through the grounds one afternoon, intending to avoid the big crowd. And there, twenty feet distant, walked Miss Huff and Miss Dale, two beautiful women in the costumes our grandmothers wore. The little old woman stopped short, her eyes staring at the sight, and finally she gasped:

"Are ye ghosts?" "Far from it," responded the brilliant Miss Dale, "we are merely players, and we are alive, we think, in this beautiful heaven about us, and we are wearing very old-fashioned dresses. It may be our gowns, Louise. The lady is quite startled!"

"Why, bless your hearts! My mother, and aunts and all the ladies wore those styles when I was a wee bit of a girl! And are you 'movie' actresses?"

"We are," replied Miss Huff, with a graceful bow, as though to a queen.

"Sure—I didn't know!" the old lady said, finally. "I was fed up on tommyrot, I guess. I thought ye were all red devils, but if you'll forgive me, I'd like to see—"

And for the next few days, the wide eyed little old woman was "in constant attendance" while Henry Kolker was directing the scenes for his picture.

"We made a convert," said Miss Huff, laughingly.

"Disraeli" will be the feature at the Theatre beginning

SHORTS

Henry Kolker, who a few years ago was one of the foremost actors on the legitimate stage and deserted it to enter the motion picture field as a director, has been chosen by Mr. George Arliss as the director in his screen version of "Disraeli."

It was necessary to tear down three walls of a studio to build the enormous set representing the reception room of Buckingham Palace for George Arliss' new picture, "Disraeli," in which he was so successful on the stage for six years. It is a beautiful set, decorated in gray and gold, and with stately columns to support the great arches leading to the throne.

JOSHUA DID IT

When George Arliss was appearing before the camera, during the filming of "Disraeli" at the beautiful estate of Mr. George D. Pratt at Glen Cove, N. Y., he was obliged to work under a boiling hot sun. The star and his players, with Director Henry Kolker, were at work in the famous sunken gardens and the rehearsals for one particular piece of business took fifteen or twenty minutes.

Part of the action required Mr. Arliss to walk out of the cool shade into the hot sun. Everything was O. K. but—

After the long rehearsal, and fixing the camera, it became necessary to reset the camera and to change the ground plan for the players, particularly the star, as it was found that the sun had moved.

"Now, Mr. Arliss," Mr. Kolker said, "Will you just walk to this point? We find the sun has moved."

"What! The sun has moved?" asked Mr. Arliss. "Have that stopped!" And the star bent his head under the sun's rays while he smiled.

Mr. Kolker smiled and shouted over to "props": "Keep that sun still!"

"Hold it!" called back Harmon Weight, the assistant director.

"Camera!" called Mr. Kolker and a moment later: "Now you can put the sun out, if you desire."

Then Mr. Arliss enjoyed a hearty laugh.

"Disraeli" will be at the Theatre beginning

SLEEP UNKNOWN TO ARLISS

Sleep—one of the most pleasant and at the same time one of the most necessary things in the world—was almost unknown to George Arliss while he was making his screen version of "Disraeli." Six nights and two afternoons a week Mr. Arliss had to be at the Booth Theatre in New York to appear in his stage success, "The Green Goddess." During the rest of the time he was kept busy appearing before the camera in "Disraeli" which will be shown at the Theatre on

DISRAELI'S FIRST SPEECH

Benjamin Disraeli made his first speech in the House of Commons on December 7, 1837, on a debate relating to the Irish fund. The members did not take him seriously. Every sentence was greeted with laughter and cheers.

"I shall not trouble the House at any length." ("Hear! Hear!" Laughter.) "I do not affect to be insensible to the difficulty of my position." (Laughter increasing.)

With the tumult wildest he said, "I wish I really could induce the House to give me five minutes more." (Roars of laughter.) * * * "I am not at all surprised, sir, at the reception I have met with." (Continued laughter.) "I have begun several times, many things, and have often succeeded at last." (Question.) "Ay, sir, I will sit down now, but the time will come when you will hear me."

How little they supposed that the defeated Jew would become their Prime Minister and that they would indeed "hear him" and be governed by him!

"Disraeli," with George Arliss in the title role will be at the Theatre beginning

KEEPING "DISRAELI" IN MID-VICTORIAN PERIOD

One of the most difficult things in motion picture work is the task of maintaining accuracy when photographing a period play of any given time, as most directors discover. When George Arliss started work on "Disraeli," which will be the feature at the Theatre beginning

Director Henry Kolker has gone over the possibilities of the play with a great deal of care and it was clearly understood that the costumes were to indicate the very essence of fashions in England about sixty years ago—the mid-Victorian period. Everything started off fine and nobody seemed to be making the slightest mistake, but there was an indefinable something that made Mr. Kolker and his assistant director, Harmon Weight, believe that something was slipping a cog every now and then.

In a "breathing spell" before opening on a new set, the director and his assistant "conferred" on the point. What was wrong, if anything? After giving everything a good O. K. they happened across a simple little detail; so simple, in fact, that unless it were detected it might prove a glaring error and the error was corrected. It was a detail of costume but as luck would dominate, the player concerned had not been called before the camera up to that moment.

"It is a strange thing," Mr. Kolker commented at lunch that day with Louise Huff sitting nearby, "When I am doing a period play, I feel it very distinctly when something is wrong. My mind may be preoccupied for the time but I go back to it again and puzzle over the mystery until I am able to detect it. It was that way throughout my stage career. Here we try to maintain the mid-Victorian period and in some unaccountable manner a simple little detail goes almost unnoticed for a time until we fall over it."

"Experience teaches one how to dress," commented Miss Huff. "After years of experience a player comes to know the the costumes of the past unerringly. It becomes a 'second nature' as Mr. Kolker points out. One feels one is wrong and that wrong must be righted before we feel comfortable. I tried to play a rough boy's part one time and I was miserable until I had discarded silk underwear and substituted the thing a kid would wear. It's the same in costumes of three hundred years ago."

Henry Carville, the famous English actor, playing the "Duke of Glastonbury" in "Disraeli," and famous some years ago for his "Beau Nash" on the stage in London and New York, added his approval. "There are times," he said, "when the simple swing of my sword is annoying; when the feather in my hat is disconcerting—little things that require attention. If my lace cuffs need a stitch, I feel it."

So we see that at the basis of motion picture production, as on the stage, accuracy is essential.

"The authority with which Mr. Arliss dressed as 'Disraeli,' wears the Order of the Garter makes one forget that he is an actor," Mr. Kolker said. "And the greatest aid to perfection is accuracy in the costumes one is wearing. As Miss Huff explained her dilemma in one instance; even the underwear plays a part. There is a difference, as Miss Huff will point out, between silk and cotton hosiery; it all depending upon the character a girl is playing."

"If you cannot feel your part, you certainly can't play it and make your work ring true. In 'Disraeli' the players are all acquainted with great credit. But this spirit could not prevail if we were far from correct in the matter of costumes."

Mr. Kolker speaks with authority. He achieved fame on the stage in hundreds of roles.

Wit and Wisdom of "Disraeli," The Earl of Beaconsfield

Ambition.—It was that noble ambition, the highest and the best, that must be born in the heart, and organized in the brain, which will not let a man be content unless his intellectual power is recognized by his race, and desires that it should contribute to their welfare. It is the heroic feeling; the feeling that in old days produced demigods; without which no State is safe; without which political institutions are meat without salt, the Crown a bauble, the Church an establishment, Parliaments debating clubs, the civilization itself but a fitful and transient dream.

An anonymous writer should at least display power. When Jupiter hurls a thunderbolt, it may be mercy in the god to veil his glory with a cloud; but we can only view with contemptuous lenity the mischievous varlet who pelts us with mud as we are riding along, and then hides behind a disin.

Apologies only account for that which they do not alter.

Art is order, method, harmonious results, obtained by fine and powerful principles.

The principle of association is the want of the age.

I think the author who speaks about his own books is almost as bad as a mother who talks about her own child.

The Bar—pooh! Law and bad jokes till we are forty; and then, with the most brilliant success, the prospect of gout and a coronet.

Baths should only be used to drown the enemies of the people. I always was against washing, it takes the marrow out of a man.

Beauty can inspire miracles.

Everything in this world is calculation.

In these days a great capitalist has deeper roots than a sovereign prince, unless he is very legitimate.

Great things spring from casualities.

If you mean by chance an absence of accountable cause, I do not believe such a quality as chance exists. Every incident that happens must be a link in a chain.

In all lives there is a crisis in the formation of character. It comes from many causes, and from some which on the surface are apparently even trivial. But the result is the same: a sudden revelation to ourselves of our secret purpose, and a recognition of our perhaps long-shadowed, but now masterful convictions.

Christians may continue to persecute Jews, and Jews may persist in disbelieving Christianity, but who can deny that Jesus of Nazareth, the incarnate Son of the Most High God, is the eternal glory of the Jewish race?

What the soul is to the man the Church is to the world.

Man is not the creature of circumstances, circumstances are the creatures of men. We are free agents and man is more powerful than matter.

NOTICE TO EXHIBITORS. On this page you will find a large number of the epigrammatical phrases of the philosophy that made Disraeli famous. Go to the editor of your leading newspaper and ask him to run these each day in a box on his editorial page, starting two weeks or more before you open your show. If you have a Jewish newspaper in your town, this will be great material for that publication. At the end of each set of epigrams you can carry this note. (The production of "Disraeli" with George Arliss in the title role will be shown at the Theatre beginning)

I believe absence is often a greater element of charm.

It isn't calling your neighbors names that settles a question.

Action may not always bring happiness; but there is no happiness without action.

Next to knowing how to seize an opportunity, the most important thing in life is to know when to forego an advantage.

There is no education like adversity.

Advice is not a popular thing to give.

Read no history, nothing but biography, for that is life without theory.

I thought no more of criticism. The breath of man has never influenced me much, for I depend more upon myself than others.

Nothing depresses a man's spirits more completely than a self-conviction of self-conceit.

The profound thinker always suspects that he is superficial. Patience is a necessary ingredient of genius.

A pure conscience may defy city gossip.

Constancy is human nature.

The conversation of lovers is inexhaustible.

The art of conversation is to be prompt without being stubborn, to refute without argument, and to clothe great matters in a motley garb.

A great thing is a great book, but a greater thing than all is the talk of a great man.

A visit to a country house, as Pinto says, is a series of meals mitigated by the new dresses of the ladies.

It is much easier to be critical than to be correct.

You know who critics are? The men who have failed in art and literature.

To be harassed about money is one of the most disagreeable incidents of life. It ruffles the temper, lowers the spirits, disturbs the rest, and finally breaks up the health.

Despair is the conclusion of fools.

Desperation is sometimes as powerful an inspirer as genius.

A good eater must be a good man, for a good eater must have a good digestion, and a good digestion depends upon a good conscience.

The glare and heat and noise, this congestion of individuals without sympathy and dishes without flavor; this is society.

Diplomacy is hospitable.

There is but one God—is it Allah or Jehovah? The palm tree is sometimes called a date tree, but there is only one tree.

You must dress according to your age, your pursuits, your object in life. You must dress in some cases according to your set. In youth a little fancy is rather expected but if political life be your object it should be avoided, at least after one and twenty. What all men should avoid is the shabby genteel. No man gets over it. You had better be in rags.

Economy does not consist in the reckless reduction of estimates. On the contrary, such a course almost necessarily tends to increased expenditure. There can be no economy where there is no efficiency.

The essence of education is the education of the body. Beauty and health are the chief sources of happiness.

I have found life very gloomy, but I think it arises from our faulty education—we are taught words, not ideas.

Although it is humiliating to confess, yet I do confess that cleanliness and order are not matters of acting; they are matters of education and like most great things—mathematics and classics—you must cultivate a taste for them.

Knowledge is the foundation of eloquence.

The equality of man can only be accomplished by the sovereignty of God.

Life is not dated merely by years. Events are sometimes the best calendar. There are epochs in our existence which cannot be ascertained by a formal appeal to the registry.

Expediency is a law of nature. The camel is a wonderful animal, but the desert made the camel.

He had lived long enough to know that it is unwise to wish everything explained.

To revive faith is more difficult than to create it.

To be famous when you are young is the fortune of the gods.

I never like to say farewell even for four or twenty hours; one should vanish like a spirit.

Feeling without sufficient cause is weakness.

ADVICE TO A BOY GOING TO SCHOOL

You will find Eton a great change; you will experience many trials and temptations; but you will triumph over and withstand them all, if you will attend to these few directions: Fear God; morning and night let nothing induce you ever to omit your prayers to Him; you will find that praying will make you happy. Obey your superiors; always treat your masters with respect. Always speak the truth. So long as you adhere to this rule, you never can be involved in any serious misfortune. A deviation from truth is, in general, the foundation of all misery.

It is a great thing to make a fortune. There is only one thing greater and that is to keep it when made.

There is no wisdom like frankness.

Be frank and explicit. That is the right line to take when you wish to conceal your own mind and to confuse the minds of others.

There have been many instances of friends and friendships. Friendship is the gift of the gods and the most precious boon of man.

Generally speaking, among sensible persons, it would seem that a rich man deems that friend a sincere one who does not want to borrow his money while, among the less favored with fortune's gifts, the sincere friend is generally esteemed to be the individual who is ready to lend it.

It is seldom the lot of husbands that their confidential friends gain the regards of their brides.

The past is for wisdom, the present for action, but for joy—the future.

They say no artist can draw a camel and I say no author ever drew a gentleman. How can they with no opportunity of ever seeing one?

Our domestic affections are the most salutary basis of all good government.

I have learned that you should never take anything for granted.

Bitter thought! That gratitude should cease the moment we become men.

A great man is one who affects his generation.

Grief is the agony of an instant; the indulgence of grief the blunder of a life.

Want of love, want of money, lies at the bottom of all our griefs.

The sense of existence is the greatest happiness.

The legacy of heroes—the memory of a great name and the inheritance of a great example.

One should conquer the world not to enslave a man but an idea, for ideas exist forever.

Ignorance never settles a question.

Home is a barbarous idea; the method of a rude age. Home is isolation, therefore anti-social—what we want is community.

(Continued on next page)

Material to be Run in Advance of Your Opening—(All Exclusive)

A DIRECTOR THAT SCORNS THE MEGAPHONE

Henry Kolker, who directed George Arliss in the screen version of "Disraeli," which will be at the Theatre beginning has as much use for a megaphone as an Eskimo would have for an electric toaster. Mr. Kolker is the proud possessor of a voice that won him golden opinions from his critics when he made a famous name for himself as a star on the legitimate stage and his authoritative use of his voice when "on location" makes the use of a megaphone quite unnecessary.

When Mr. Kolker took his large company of players to Glen Cove, L. I., to film a number of scenes for "Disraeli" on the magnificent estate of Mr. George D. Pratt, the studio manager sent the inevitable director's megaphone along and every now and then some officious person would pick the thing up in the grass and deliver it very courteously to Mr. Kolker. The latter invariably said "Thanks" and quickly tossed it aside again.

The Pratt residence, famous among American homes, was chosen as the location of "Glastonbury Towers" and for several days the company remained "on location" there, taking a number of beautiful "shots." Henry Cavill, famous English actor, cast for the role of the "Duke of Glastonbury" and dressed "in the period," was the romantic lord of the vast private domain for it is at "Glastonbury Towers" the Duke receives Disraeli and Lady Beaconsfield and that the plot against Disraeli is set under way.

While the Duke lounges about the balcony and Disraeli walks about the gardens with the Duke's daughter, Clarissa, the guests enjoy the great stretch of green where the archery targets are set up. To handle the players in these open scenes would, one supposes, require that the director avail himself of the use of a giant megaphone to throw his voice four or five hundred yards and make himself understood. Standing on a high platform Mr. Kolker addresses himself to a group of two ladies and a gentleman 1,200 feet distant.

"The gentlemen in gray with the two ladies. Please bring the ladies a little closer to that tree. It should be an excellent background for the dresses the ladies are wearing. Now, will the gentleman turn to me?"

"—And as the 'Kolker voice' is silenced, the man in gray turns, having escorted the ladies to the tree nearby.

"Sir Michael Probert: Please step a trifle closer to Mrs. Travers."

E. J. Ratcliffe (Sir Michael) is a long way off in that little tent, but he steps closer to Margaret Dale (Mrs. Travers) and again the powerful voice. "Thank you, Sir Michael! Now, the lady with the bow and arrow: Turn slightly. Let me see your profile! Excellent! When I say 'Camera' let me have that pose, please! Now, what do I see over there, in the tent on the right? A little more animation, gentlemen! This is not a funeral—it's a great house party. Try to be happy if you can." Now, where are the little children—

And five hundred yards distant the children run out with their hoops and gambol on the green. But that's the idea. No megaphone! Just the art of using a powerful voice properly.

And hour after hour, through the long "working day" under the hot sun, resounds the "Kolker voice"; through rehearsal and through the practiced scene until sundown. Then thunders over the gardens a welcome message: "All thank you, ladies and gentlemen. That is all."

FAMOUS PLAY SOON TO BE SHOWN HERE

George Arliss in "Disraeli" is coming to the Theatre for beginning is an announcement that will surely attract wide attention among lovers of photoplays.

This is the picture upon which this distinguished star of the legitimate stage has lavished so much of his personal care and attention, and those who retain memories of the great stage production of this play will expect some great things.

"Disraeli" was given its first stage presentation in 1911, and for nearly six years it ran continuously, in the big cities, and on tour. The drama was written by Louis N. Parker, and translated into a "script" for Director Henry Kolker by Forrest Halsey.

Mr. Arliss achieved his greatest stage success with "Disraeli," and passed on from this character to another with the deepest regret. Mr. Parker wrote "Disraeli" especially for Mr. Arliss, and the latter dresses his character after photographs of the great English statesman.

In the company supporting Mr. Arliss in this exceptional production are: Mrs. George Arliss as "Lady Beaconsfield;" Louise Huff, as "Clarissa;" Margaret Dale as "Mrs. Noel Travers;" Reginald Denny as "Charles, Viscount Deeford;" E. J. Ratcliffe, as "Sir Michael Probert;" Frank Losee, as "Hugh Meyers;" Henry Cavill as "The Duke of Glastonbury;" Grace Griswold as "The Duchess of Glastonbury;" Noel Tearle as "Foljambe." The critics have accorded this cast the distinction of alluding to it as "a star cast."

"Disraeli" is not an historical play in any sense. The author has given us a charming view of the life and times of Mr. Disraeli, but the story of the play is very fanciful, and designed to show something of the prejudice of English aristocracy against the distinguished Jew, who on two occasions was appointed by Queen Victoria to be her Prime Minister.

The story of "Disraeli" relates to the purchase by England of the Suez Canal as a means of defending India. There was no doubt but that Russia also wanted the canal. The "plot" surrounds Disraeli with many spies, one of them a charming English woman, but the cleverness of the Prime Minister is shown as he upsets all of the plans of the Russians and compels the Bank of England to get back of his plan until Parliament meets and votes the money necessary for the purchase.

Two parallel love stories run through the photoplay. The attachment between Disraeli and his wife, Lady Beaconsfield, is one of the great "love affairs" of all times, and the scenes between little Clarissa, Louise Huff, and Viscount Deeford, Reginald Denny, will be found to be among the most charming ever seen on the screen.

As a result of photographing many of the exterior scenes at the beautiful residence of Mr. George D. Pratt, at Glen Cove, Long Island, it is possible to promise a sequence of scenes that are among the most beautiful thus far obtained for the princely residences of America. All of the "sets" are gorgeous.

But despite cinemacraft and art phases, "Disraeli" presents Mr. George Arliss, whose art is wholly individual and whose admirers are legion. Manager of the Theatre, considers "Disraeli" one of the greatest offerings he will have for his patrons this year.

MANAGER'S ADVICE ON "DISRAELI" IS "SEE IT"

George Arliss will be seen in the photoplay version of his famous stage success, "Disraeli," at the Theatre next week. Not only will patrons of the Theatre have an opportunity of seeing the distinguished actor in his greatest stage character, but they also will see the various members of the all-star cast supporting Mr. Arliss, including Louise Huff, Mrs. Arliss, Frank Losee, E. J. Ratcliffe, Henry Cavill, Margaret Dale, Grace Griswold, Reginald Denny, Noel Tearle and Fred J. Nicholls. This is one of the greatest casts assembled for a photoplay.

"Disraeli" is not an historical play. The drama, by Louis N. Parker, shows the life and times of sixty years ago, together with something of the opposition encountered by the Hon. Benjamin Disraeli, M. P., the great statesman who, on two occasions, was designated by Queen Victoria to be her Prime Minister.

The "plot" carries two love stories for the attachment between Disraeli and his wife is one of the great love affairs of the ages. The second love story develops between "Clarissa" (Louise Huff) and "Charles, Viscount Deeford" (Reginald Denny), and some of the scenes between these two young people are among the most charming ever thrown on the screen.

Henry Kolker, the director, took his company to several charming "locations" to obtain scenes for the picture. Two of the most palatial homes in the East were visited through arrangements with prominent society women interested in restoring devastated France. Charles Osborn Seessel, famous art director, has furnished several big sets, all of which reflect the beauty and dignity of the mid-Victorian period.

The critics have pointed out that Mr. Arliss and his art remain the outstanding features of the "Arliss pictures." Mr. Arliss has given his screen version of "Disraeli" the closest attention and it is safe to assume that in its completed state the picture represents the best treatment that could be accorded to it. No detail has been omitted that would help to strengthen the picture.

The combination of star and director is one that requires mention. Henry Kolker, the director, achieved fame as an actor on the American stage. His work as the star in "The Great Name" will not soon be forgotten by those who saw it.

Miss Louise Huff, dainty little film star with millions of admirers, returns to the screen after a prolonged absence. And she is more beautiful than ever. Miss Huff shares honors with Mr. Arliss and in many of the scenes in which they appear the result is striking. Miss Huff and Mr. Arliss are shown in a sequence of scenes "on location" that will be numbered among the most beautiful scenes ever thrown on the screen.

Manager of the Theatre, has answered long queries from his patrons regarding "Disraeli." His advice is: "See it!"

There are fools and there are d—fools.

Everybody knows the stages of a lawyer's career—he tries in town to get on, to get honors, to get honest.

(Continued from former page)
The tree of knowledge is the tree of death.

A man can know nothing of mankind without knowing something of himself. Self-knowledge is the property of that man whose passions have their full play, but who ponders over their results.

To be conscious that you are ignorant is a great step to knowledge.

Knowledge of mankind is a knowledge of their passions. Travel is not, as is imagined, the best school for that sort of science.

Knowledge must be gained by ourselves. Mankind may supply us with facts but the results, even if they agreed with previous ones, must be the work of our own minds.

When men are pure, laws are useless; when men are corrupt laws are broken.

Learning is better than house and land.

Life is a tumble-about thing of ups and downs.

For life in general there is but one decree. Youth is a blunder, manhood a struggle, old age a regret.

It is a dreary life to do the same thing the same day at the same hour.

Live in the present and when you dream, dream of the future.

Mankind are constantly staring at events which they consider extraordinary. But a philosopher acknowledges only one miracle and that is life.

A fear of becoming ridiculous is the best guide in life and will save a man from all sorts of scrapes.

How singular it is that those who love severity are always the victims of impertinence!

I do not care to be amused—I prefer to be interested.

I ask only good people to dine with me, because on all others a dinner is wasted.

To enjoy dinner even a hungry man should have silence, solitude and a subdued light.

There are many dismal things in middle life, and a dinner of only men is among them.

There are two powers at which men should never grumble—the weather and their wives.

When members of Parliament cease to be gentlemen England will cease to be an empire.

Love has many long words in its vocabulary. I have used them myself in "Hienrietta Temple" and elsewhere. But there are two short words that are often missing from it and their absence makes all the others meaningless—the prosaic words "here" and "now." Eloquence, both in love and in politics, is often an excess of manner to cover a defect of matter—the silver cover that conceals the empty dish.

Interesting Stories About This All-Star Cast

GEORGE ARLISS' RISE A ROMANTIC STORY

Mr. George Arliss, the distinguished actor, star of "Disraeli," the great photoplay sensation which will be shown at the Theatre beginning started at the bottom of the ladder. On April 10, 1868, in Bloomsbury, over against the British Museum, George Arliss was born.

It is one of the great thoughts in connection with Mr. Arliss in this role that within a year of the time the Hon. Benjamin Disraeli, M. P., and Prime Minister of England passed away at his country place in Hughenden there was born in London a boy who in after years was to depict the great English statesman on the stage. George Arliss is a son of William Arliss and the boy was not born with a gold spoon in his mouth. True, the boy obtained a common school education but this he afterward augmented by a life of study. He haunted the theatres of the day and studied the work of the famous actors of the period. As a youth he memorized much of Shakespeare and the "old comedies" he knew backwards. When 18 years old George Arliss was given a small part in one of the old comedies then playing in the Elephant and Castle Theatre. And there began George Arliss' climb to the top of the ladder.

He followed a ten-year tour of the British provinces. In his dressing room at the Booth Theatre in New York City, where Mr. Arliss is starring in "The Green Goddess," he remarked a few nights ago:

"It was a long job. It took me ten years to get to London but I finally got there."

"Getting to London," in the terms of the theatre abroad, means playing a substantial role in a London playhouse. George Arliss opened in the Vaudeville Theatre in "On and Off," a comedy, and he met with great success. Soon thereafter Mr. Arliss joined Charles Frohman's institution and played a number of roles in support of Mrs. Pat Campbell for a couple of years appearing in New York in 1901 when she played "The Second Mrs. Tanqueray" and "The Notorious Mrs. Ebbsmith."

Mr. Arliss then played in "The Darling of the Gods," which achieved such a success that it remained for two seasons.

Then Mr. Arliss joined Mrs. Fiske and became a member of what was, and remains, one of the greatest dramatic dominations the New York stage has seen. It was called the Manhattan Company. When Mrs. Fiske produced "Becky Sharpe" Mr. Arliss played "Lord Steyne." He played in "Leah Kleschna," "The Rose," "The Eyes of the Heart," "The New York Idea," "Rosmersholm" and "Hedda Gabler" and remained for four years in the Manhattan Company.

During the closing months of Mr. Arliss' engagement with Mrs. Fiske he received the manuscript of the translation of Molnar's "The Devil" and liked the first and second act so well that he revised it and decided to play it. He read it to Mrs. Fiske and many other approved the idea of a production. But, as it developed, there was no actual copyright on this production and in some way it fell into the hands of another producing company and on the night that Mr. Arliss opened in "The Devil," with seats selling as high as \$10, it was produced

on another stage in New York City with another actor in the title role. The Arliss production scored a success and kept Mr. Arliss busy until 1911 when Louis N. Parker's play, "Disraeli," was completed and ready for production.

Mr. Arliss visited London and conferred with Mr. Parker on the details of "Disraeli" and on his return opened in Montreal. "Disraeli" was an instant success wherever it was played. Mr. Arliss devoted five years to "Disraeli," playing more than a year in New York, five months in Boston and correspondingly long runs in other principal cities. The Chicago engagement was a notable one.

In 1916, Mr. Arliss produced "Paganiini," and the following year he produced "Hamilton." The latter play was written by Mr. Arliss and May P. Hamlin in collaboration. Mr. Arliss has written several plays, including "Widow Weeds," "There and Back," "The West End," "The Wild Rabbit," "What Shall It Profit?" Prof. Brander Matthews collaborated with Mr. Arliss on the latter play.

Following "Hamilton," Mr. Arliss played several roles, including "Jacques Duval," the old professor in "The Professor's Love Story," "Polkin," etc., and soon thereafter returned to England for a brief visit, for he not only has a London home, but also a charming little cottage at St. Margaret's, on the Channel, very near Dover.

On September 16, 1899, Miss Florence Montgomery a young English actress, married Mr. Arliss, and this delightful association has continued both artistically and domestically until today. Mrs. Arliss has appeared in support of her famous husband in a number of plays.

Mr. Arliss has watched the growth of motion pictures with more than passing interest. When D. W. Griffith was making his first massive production, "The Birth of a Nation," Mr. Arliss was touring with his company, and he visited the studio as the guest of Mr. Griffith on several occasions. As the years passed, and the whole world came to see that motion pictures had achieved a permanency in art, Mr. Arliss turned back to the subject, and by seeing the bigger, better pictures, he was enabled to watch this rapid growth. Today, Mr. Arliss feels that the cinema art has approached a degree of perfection that cannot fail to shatter the last barrier of criticism.

On January 18, 1921, Mr. Arliss opened at the Booth Theatre in the Winthrop Ames production of William Archer's play, "The Green Goddess." However, when the play was well under way, Mr. Arliss signed a contract to make a series of picture plays for United Artists. It was stipulated that "Disraeli" was to be the first of the series, owing to the great demand for the picture.

NOEL TEARLE

Noel Tearle is a member of a famous English family of actors, and after going through the preliminary courses of motion picture acting as an "extra," he was cast for a substantial role in "Over the Hill to the Poorhouse." More recently he had a role in D. W. Griffith's "Dream Street," and has played in several pictures since. He was given the part of "Mr. Lumley Foljambe," in the George Arliss screen version of "Disraeli." Mr. Tearle is tall and powerful. He combines many of the requirements necessary for motion picture work, and he is talented to a degree.

LOUISE HUFF BACK IN PICTURES AGAIN

The star cast supporting George Arliss in the screen version of "Disraeli," which will shortly be seen at the Theatre, beginning is "topped off" by dainty little Louise Huff, who holds a place in the heart of every motion picture "fan." The delightful Miss Huff comes down through the last seven or eight years of picture plays, seemingly more beautiful in each succeeding picture until in "Disraeli" those who have seen her work believe that she has exceeded her best previous effort.

Louise Huff combines beauty and talent for acting and invigorates her association with players as well as those who sit in the piano twilight of the theatre. Miss Huff is what the critics of the stage plays "in the old days" used to call "a polished actress." She possesses a personality that compels attention. She is altogether fascinating and in "Disraeli" the strong character of the great statesman is set off to better advantage by this wisp of a girl as she flits through scene after scene.

Miss Huff was born to the stage but transferred her love to the silver sheet. The stage is one thing. The screen is quite another thing. They are as different in their art values and technique as day and night. But Miss Huff is thorough. She believes in doing her best in everything. And she studied the technique of "the silent drama" with all the thoroughness that characterized her courses of study for "the speaking stage," and it must be recalled that she studied for the stage under F. F. Mackay and other great teachers.

Louise Huff was born in Columbus, Ga., and attended school in the South until she was thirteen years old. Then her family moved to New York City and a day of study for Louise almost invariably meant an hour or more devoted to recitations and elocution until she grew older and her dramatic studies began. Miss Huff played "Dagmar" in George Barr McCutcheon's "Graustark" and won instant recognition for her work. Her "Esther" in "Ber Hur" will probably be remembered by thousands who saw her in this play. She played a diversified line of parts in stock in New York City and when agents of the "old line" motion picture producers were "scouting about" for players, "Old Pop" Lubin's representative prevailed upon Miss Huff to go to Philadelphia and play in two- and three-reel pictures.

It was splendid experience for the girl and she studied precisely as hard with the technique of the studios as she did with the technique of the stage. When "The Old Homestead" was put on the screen Miss Huff was cast for the girl and she acquitted herself with so much glory in one dramatic scene that her future in motion pictures was assured. She was featured in many pictures and she was afterward co-starred with Jack Pickford in a series of pictures that proved one of the most satisfying groups of recent years.

In "Disraeli" Miss Huff has the role of "Clarissa, Lady Pavensy, daughter of the Duke and Duchess of Glastonbury." Upon Clarissa and Disraeli falls the task of taking "Charles, Viscount Deceford," a rich young nobleman with exclusive ideas, and making a human being out of him. The great statesman not only urges a life of activity upon Charles but compels him to become him. And thus Charles is embarked upon a very stormy career which he emerges finally, with flying colors and wins the hand of his heart. But many things happen in the interval.

MRS. GEORGE ARLISS SUPPORTS HER HUSBAND

Mrs. George Arliss, formerly Florence Montgomery, brings a delightful personality to the screen in her role of "Lady Beaconsfield" (Mrs. Disraeli) in the photoplay version of "Disraeli," with George Arliss, the distinguished actor, playing the role of the great English statesman. "Disraeli" will be seen at the Theatre, beginning

Mrs. Arliss was born in Duke Street, the Strand, London. Mr. Arliss was born in Duke Street, Bloomsbury—all in the sound of Bow Bells, and was educated at Brighton. The Montgomery family was noted for the physicians and surgeons who rose to prominence, but it boasted of no stage affiliations until Miss Montgomery, arrived at the age of seventeen years, decided upon a life in the theatre. She became a pupil in the famous dramatic school over which Sarah Thorne, a very celebrated teacher, presided.

The girls in Miss Thorne's school were given roles in famous old comedies, and in the great tragedies, and when a performance was to be given at the school, one of the great actors from London went out to play the star part. Thus, the pupils came to know and to study the methods of players such as Seymour Hicks, Violet Vanbrugh, Lyell Sweet and Evelyn Millard. It was at Sarah Thorne's school that Miss Montgomery met Mr. Arliss. They were married in September 16, 1899.

Before her marriage, Miss Montgomery played throughout the English Province, appearing in many roles in old and new plays. She has been most successful in "The Rivals," "There and Back," a play written by Mr. Arliss; "Tess of the D'Urbervilles" and "Leah Kleschna." Mrs. Arliss has played with her husband in "The Professor's Love Story," "The Betsey Schuyler" in "Hamilton," a play written by Mr. Arliss in collaboration with May P. Hamlin, and in which Mr. Arliss starred; "Paganiini" and "Disraeli," and others.

The strong attachment between Mr. and Mrs. Arliss has become one of the most noted in theatrical life. They have a home at No. 3 East Eighty-fourth street, New York, and in Maida Hill, St. John's Wood, London, besides their little cottage at St. Margaret's, near Dover, on the English Channel. St. Margaret's is one of the quaintest places in England. It is on a point of land that extends out into the channel and is the nearest point in England to the French Coast. The walls are still standing that were built by the residents to repel a possible invasion of England by Napoleon. It is at St. Margaret's that the couple find rest when their various theatrical engagements permit them to return to England.

HARMON WEIGHT

Harmon Weight, assistant director for the production of "Disraeli," was born in Salt Lake City, and was educated there. He became an actor, and shortly afterwards organized his own companies in Salt Lake City, Portland, Seattle and Tacoma. The Great War interfered with normal business, and he went to Los Angeles, where he became a member of Tom Ince's forces and learned direction. He became an assistant director, and worked with several prominent stars, joining forces with Henry Kolker, the director, several years ago. The "combination" has remained in full force and effect ever since.

More Stories About This All-Star Company

FAMOUS STAGE STAR DIRECTS "DISRAELI"

One of the most interesting figures in connection with the photoplay, "Disraeli," in which George Arliss plays the title role, is Henry Kolker, who a few years ago held a prominent position on the stage. For the last three years Mr. Kolker has devoted himself to the art of moving pictures, and has achieved even greater success here, if possible, than he did on the stage—but in a different line of work, for Mr. Kolker has not been connected with the screen as an actor, but has made his mark as a director. "Disraeli" will be the feature at the Theatre beginning

Mr. Kolker was born in Europe, but when only five years of age was brought to this country, and lived as a child in Quincy, Ill. When a young man he attended the College of St. Francis in this city. He stayed there six or seven years, but when he was twenty-one the lure of the stage was too much for him, and he left college to join a stock company in Milwaukee.

Here Mr. Kolker, through his splendid stage presence and powerful, resonant voice attracted a great deal of attention, and soon was selected to become a member of Robert Downing's Company, playing repertoire that included "The Gladiator," "Damon and Pythias," "Virginius," "Othello," "Richard, the Lion-Hearted," and many other early day favorites.

Then the opportunity came to him to play in New York and he seized it. His "first New York appearance" was an engagement at Palmer's Theatre, where Miss Margaret Mather was making her magnificent revival of "Cynbeline." Mr. Kolker played "Guiderius."

Then James O'Neill engaged Mr. Kolker and took him on a road tour in repertoire, among the plays in which he appeared being "Monte Cristo," "The Courtier of Lyons," "Virginius" and "Hamlet."

Mr. Kolker played for five years in stock companies in New York and as far west as Denver. He played in over two hundred plays, old and new, revivals and copies of Broadway successes, doing everything from leading man to heavy and character parts, during these years Mr. Kolker developed until the critics agreed that there were few voices on the American stage with similar power and dramatic value.

The next years saw Mr. Kolker in Leo Dittrichstein's "Military Mad" at the Garrick; in the revivals of "Are You a Mason?" with Mary Mannering in "Harriet's Honeymoon;" in Eugene Walter's first play "Sergeant James," in which Mr. Kolker played the title role; and in the original cast of "Strongheart," with Robert Edeson.

With Ada Rehan, Mr. Kolker played in "The Taming of the Shrew" and he was "Joseph Surface" in "The School for Scandal." He played with Bertha Kalish in "Mona Vanna," then in "The Three of Us," and then in "The Kreutzer Sonata," he played the lead in "Martha of the Lowlands" and "Sappho and Phaon." Mr. Kolker then played "Dr. Trench" in "Widow's Houses" at the first and only performance (a copyright performance).

Following this, Miss Margaret Anglin took Mr. Kolker with her to Australia on her tour there to play the featured lead in Henri Bernstein's "The Thief" and other plays including "The Taming of the Shrew," "The Truth" and "Twelfth Night."

Returning to the United States, Mr. Kolker became a member of the fa-

mous repertoire company established at the New Theatre, playing among other roles the title role in "Don" and "The Winter's Tale."

"The Great Name," in which Mr. Kolker achieved a remarkable success, was first produced at the Cort Theatre in Chicago. It was his first starring engagement, and brought him to New York to play protracted runs in this success at the Lyric and Thirty-Ninth Street theatres.

The next few seasons saw Mr. Kolker in "Our Wives," "The Greyhound," "Help Wanted," "Our Children," "Her Husband's Wife" and his last appearance was in the star role in "Over the Phone" at the Forty-eighth Street Theatre.

Mr. Kolker's work in the supervision of motion picture productions, to which he has given his time steadily, since he retired from the stage, has been most noteworthy, and he has been directly responsible for the success of many splendid films.

His selection to direct Mr. Arliss in "Disraeli" is a fine recognition of the place Mr. Kolker has earned for himself in the motion picture industry.

WELL KNOWN ART DIRECTOR STAGES "DISRAELI"

Charles Osborn Seessel, well known art director, was born in New York City and after leaving high school he studied architecture in Cooper Union Institute, and later in the Architectural League and in the atelier of Helwig Schier. Mr. Seessel then turned to pattern work and designing for Holstetter in New York. His greatest work was that in the production of "Disraeli," which comes to the

Theatre on Mr. Seessel saw service in the Spanish-American War. With the cessation of hostilities he obtained a transfer from the cavalry to the engineering forces and remained in Cuba as Engineer Officer at Santiago and Puerto Principe while the work of installing a sanitation system was in progress. He remained in Cuba for over two years.

Returning to New York City Mr. Seessel was employed by Marcotte & Co. and William Baumgarten & Co., interior decorators and designers and while with these firms he decorated the residence of Charles Schwab on Riverside Drive; the Cornelius Vanderbilt residence in Newport; the J. K. Stewart yacht "Sialia"; the Shubert Theatre and remodeled the Century Theatre. He also attended to the interior decorations for the 44th Street Music Hall.

Mr. Seessel did all the art designing in staging "Romance" for Doris Keane and "The Hawk" for William Faversham. He did "A Society Exile," "On With the Dance," "The Copperhead," "Counterfeit," "His House in Order," "Dr. Jekyll and Mr. Hyde." He also handled the art work for "Way Down East." He followed this by designing the sets for "The Devil," in which George Arliss was the star and he did the art work for Mr. Arliss' "Disraeli."

Among Mr. Seessel's innovations in the camera art is his system of painting sets to save time and electricity by painting lights and shadows on the scenery. In one of his pictures Mr. Seessel built a set 43 feet deep that gave the impression of several hundred feet, an idea worked out in assumed perspective.

Mr. Seessel married Katherine Forrest Oswald, whose books for children, "Old Time Tales," "Tales a Grandmother Told" and her American School Readers have made her famous.

GREAT STAGE CAREER OF GREAT SCREEN STAR

Edward J. Ratcliffe, who played "Sir Michael Probert," opposite George Arliss in "Disraeli," which will be shown at the Theatre beginning, has achieved distinction through his stage career of nearly a lifetime. Born in London, England, in 1868, he was educated in the Ogle Street grammar school and at Prior Rock College, Bath. As a child, he was one of the youngest altar boys in the Jesuit Church in Farm Street, Berkeley Square, London, and when five years old he sang in Covent Garden in "Babii and Blou."

His youth was given over to singing roles and speaking parts in the Covent Garden productions. In 1880, he was appointed as a tea taster in Mincing Lane, E. C., and later sent by Jardine, Skinner & Co., to India, to enter the silk business. After an illness of fifteen months he went to Australia and then returned to London in 1882, he rejoined the Jesuit choir, and was solo alto at the Good Friday Mass of the Pre-Sanctified, and after an arduous day a lady invited the boy to call on Andrew Levy, musical director at the Lyceum Theatre. The lady was Miss Mary Anderson. Following several appearances at the Lyceum, young Ratcliffe in 1885 came to America, and appeared with Mary Anderson at the Star Theatre, Broadway and 13th Street, in September of that year.

In 1886, Miss Anderson returned to England, but young Ratcliffe remained here, playing and singing. He appeared in the People's and the Windsor Theatre on the Bowery, when they were elegant resorts for fashionable playgoers of that day. Ratcliffe played "Bick VanAlstyne" with Robson and Crane in "The Henrietta," in 1888-9, and in 1890 he joined Daniel Frohman's stock company in Boston. Then he was "loaned" to Charles Frohman to create a series of roles, and in 1891 Alan Dale wrote of him: "This young man will be a very valuable adjunct to metropolitan playwrights." Through the next seven or eight years we find Ratcliffe in "Squire Kate," "American's Abroad," "Sweet Lavender" (all-star revival), "The Guardsmen," "The Amazons," "A Wolf in Sheep's Clothing," "Shenandoah," "The Fatal Card," "The Sporting Duchess," "The Two Vagrants," "The Royal Box," "Lover's Lane," and others. His associates in these plays, the dramatists and producers, are numbered among the celebrities of "the golden age" of New York's drama.

When playing leads with Nance O'Neill, Mr. Ratcliffe won the world's dramatic record by playing "Romeo" at a matinee and "Macbeth" at night. His later plays include "The Fires of St. John," "The Squaw Man," "In the Bishop's Carriage," "The Man from Home," "Kassa," with Mrs. Leslie Carter, and a series that included "Zaza," "The Gay Lord Quex," "Camille," "The Second Mrs. Tanqueray." He played "The Dutchman of Oude" in vaudeville, and in 1914 his motion picture career began. He has played with the best of the screen stars, and is one of the best known figures on the silversheet.

A great writer has said that "grace was beauty in action." I say that justice is truth in action.

NOTED CHARACTER ACTOR PLAYS IN "DISRAELI"

Frank Losee, who is in the all star cast of "Disraeli," which will be at the Theatre beginning, was born in Brooklyn and for the last thirty years has supplied the stage and screen with every conceivable sort of character. Following his early education and his graduation from the Brooklyn Polytechnic Institute, he studied law, and was getting on famously when his sudden success in a role in an amateur performance changed the course of his life. He deserted the law and took to the road with a show and, possessing the best attributes of a gifted actor, he quickly forged ahead. He played under the management of David Belasco, John Cort, Klaw and Erlanger, the Shuberts and the Frohmans. He is best remembered for his work in "Joseph and His Brethren," "The Rose of the Rancho," "The House Next Door," "Richard Carvel," "The Hawk," and "The Kreutzer Sonata."

Hugh Ford Lured Losee to the screen and after the latter had appeared in the photoplay version of "The Eternal City" with Pauline Frederick he remained in the studio. He played "Josh Whitcomb" in the screen version of "The Old Homestead," played in "Sappho," "La Tosca," "Paid in Full" with Miss Frederick, "Uncle Tom" in "Uncle Tom's Cabin" and in the "Sub-Deb" stories with Marguerite Clark; with Elsie Ferguson in "The Song of Songs"; with Geraldine Farrar in "The Riddle Woman"; with Alice Brady in "Marie, Ltd.," with Billie Burke in "Good Gracious, Annabelle," with Eugene O'Brien in "Broadway and Home" and a long string of other productions. Mr. Losee more recently played with Constance Binney in "Such a Little Queen," and he will be seen at the Theatre shortly with Mr. George Arliss, the distinguished actor, in "Disraeli."

Mr. Losee lives in Yonkers and his hobby is thoroughbred horses. Throughout his professional life he has owned several saddle horses but has upset some motion picture rules by refusing to dash about in an automobile. Mr. Losee has never had an automobile. He may be seen before breakfast any morning in the driver of auto Yonkers and when travelling he makes it a rule always to have a saddle horse handy throughout his stay in the locality where he is at work.

Mr. Losee's role in "Disraeli" is one of the essential characters of the production and his scenes with Mr. Arliss are among the most dramatic in the picture. When Mr. Arliss decided to make "Disraeli" for motion picture lovers he selected Mr. Losee among the first players chosen. Mr. Losee plays "Hugh Meyers," a great London banker.

FRED J. NICHOLLS

Fred J. Nicholls was born in London, England, and when nine years old was playing in Drury Lane Theatre pantomime, graduating to vaudeville acts, and then came to the United States. He played with Ada Rehan in "Sweet Nell of Old Drury" was five years with James K. Hackett; two years with John Drew; two years with Robert Hilliard and two years with Mr. Arliss, playing in "Disraeli" and "Paginiini." In pictures he has played with Vivian Martin in "The Mother Eternal," with Justine Johnstone in "Blackbirds" and "The Plaything of Broadway," and with Mae Murray in "The Gilded Lady," among many other big photoplays.

Stories About the Players and Some Shorts

MARGARET DALE HAS ENVIABLE STAGE RECORD

Margaret Dale, who has the role of "Mrs. Noel Travers" in the George Arliss photoplay production "Disraeli," which will be the attraction at the Theatre for beginning has the distinction of being the only actress to play this role throughout the five years of its run on the legitimate stage. When "Disraeli" was first produced, at the Princess Theatre, Montreal, Canada, on January 23, 1911, Miss Dale was the lady villain and she played the part without interruption for the long run.

Miss Dale is one of the best known actresses on the American stage and enjoys a niche all of her own in the annals of stage history in this country. Born in Philadelphia, she was educated in Mrs. Head's School in Germantown; a famous institution in its day. When a mere ship of a girl Miss Dale was given a place in the Gerard Avenue Theatre Stock Company, Philadelphia, and her rise was rapid. She combines beauty and talent and has a magnificent voice.

Margaret Dale was leading lady for Henry Miller in such plays as "Heartsease" and "The Only Way," and in addition to playing in the New York runs she went on tour with Mr. Miller's company and became a favorite throughout the country. We next find her doing leading roles with John Drew in "The Mummy and the Humming Bird" and "The Duke of Killcranks." Then she became leading lady for William H. Crane and for five years she played in Mr. Crane's famous success, "Father and the Boys," which remained a great success for five seasons.

Then there followed the long engagement with Mr. Arliss, after which she was leading lady for E. H. Sothern in his revival of "If I Were King" and other plays and it is also to be noted that Miss Dale was in the cast of two musical comedy successes: "Oh, Lady, Lady" and "Good Morning, Judge!" The latter was based on the famous old stage play, "The Magistrate" and Miss Dale played the role originally played by Ada Rehan.

Miss Dale has played with the principal actors and actresses of our times and won for herself an enviable record of achievement. She has played in one big photoplay production, based upon incidents abroad, and her work on the screen was accomplished with the same degree of talent that characterized her stage work. Those who have seen her in "Disraeli" consider her work splendid. Miss Dale has mastered the art of "make-up" and her costumes and "make-up" for the role of "Mrs. Travers" in "Disraeli" are of a character that greatly enhance the value of the photoplay from the feminine viewpoint.

"Mrs. Travers," in the picture, is the principal agent working in Russia's behalf to buy the Suez Canal and thereby keep it from England. Disraeli's plans for a while are frustrated by the brilliant scheming of the beautiful English woman but in the end Disraeli routs all his enemies and unmask "Mrs. Travers" as a spy.

Destiny is our will and our will is our nature.

Flattery is the destruction of all good fellowship; it is like a quailish liquor in the midst of a bottle of wine.

ACTRESS OF NOTE PLAYS IN "DISRAELI"

Miss Grace Griswold, the "Duchess of Glastonbury" in "Disraeli" with Mr. George Arliss, which will be seen at the Theatre shortly, has achieved fame as an actress, author, dramatist and moving spirit in big movements intended to improve the stage and the drama. The "many-sided Miss Griswold" is one of the very active members of Mr. Arliss' star cast, and many books might be written about her.

She was born in Ashtabula, Ohio, and educated in private and public schools in Chicago. After graduating from the Columbia College of Expression in Chicago, she sought a position in Augustin Daly's company when it visited Chicago, and became a "student" member with this famous company at Daly's Theatre, New York, November 26, 1894, and after a period of understudying she was assigned the role of "Maria" in "A Night Off," with the company on tour in 1895. She created the role of "Mrs. Narcot" in "A Burglar's Reception" at the Garden Theatre, New York, March 18, 1895, at which time she also played "Celia" in "Plot and Passion."

Miss Griswold subsequently appeared as "Miss Ashford" in "The Private Secretary" and as "Fifi Oritanski" in "All the Comforts of Home," on tour, in 1895. She became a member of John Griffith's company on tour, 1896, playing in "Faust" and "A Fool's Revenge," at the Schiller in Chicago. Followed, in the next years "The Queen," in "Hamlet," "Jessica," in "The Merchant of Venice," "The Nurse," in "Romeo and Juliet," "Mrs. Smith," in "David Garrick," "Marco," in "The Marble Heart," "Acte," in "Ingomar" and "Emilia," in "Othello."

Miss Griswold managed her own company for several years, and produced many plays. She was associated with a number of stock companies, including the Castle Square, Boston; the Shubert, Syracuse; the Bellows and Lafayette Square Theatre stock companies, Washington, D. C. and others. Miss Griswold has played with the principal stars of the last decade, and her appearance in "grand dame" roles in motion pictures seems to be assured for some time to come.

Besides writing a volume of poems, Miss Griswold has written several plays, and is the founder of a number of societies that have the welfare of the drama at heart. The Three Arts Club of Chicago was started by Miss Griswold, and her affiliation with the Neighborhood Playhouse, the Washington Square Players, and the Theatre Workshop is too well known to require special mention. She was appointed New York State organizer for the Drama League, and started the New York State organization, and when Mr. Tom Wise and Mr. George Arliss, associated with a group of prominent actors, started the Fund for the Wounded Actors in the Great War, Miss Griswold was secretary of the Fund.

Miss Margaret Dale, who has the role of "Mrs. Noel Travers," the "villainess" in "Disraeli," played this part in the stage version of the play. Miss Dale played the part of "Mrs. Travers" from the first production of the stage play, on January 23, 1911, at the Princess Theatre, Montreal. In the language of the studios she "scrums like a million dollars." George Arliss stars in this picture.

GREAT ACTOR SUPPORTS GEORGE ARLISS

Henry Carvill, who plays "The Duke of Glastonbury" in "Disraeli" with Mr. George Arliss, which will be at the Theatre beginning was born in London, England, and educated at King's College.

As a mere boy he was apprenticed to Holder Bros. & Co., ship brokers, but in his spare time he was interested in amateur theatricals. He was associated with the Hempstead Dramatic Society and put on several plays. John L. Toole, the famous actor, saw young Carvill play a small role in one of the amateur performances and took the boy to London where Carvill made his first appearance in Toole's Theatre in "The Broken Scepter," in 1890. Shortly afterwards Carvill became a member of the supporting cast with Mrs. Langtry and played in "Antony and Cleopatra." Mr. Carvill was the original "Jack Cherry" in "Charley's Aunt" in 1891, one of the great successes of the period. In 1894-5 Mr. Carvill supported Mr. and Mrs. Kendall in "The Ironmaster," "The Scrap of Paper," and "The Second Mrs. Tanqueray." Then Charles Frohman offered Carvill the role of "Ned Anselley" in "Sowing the Wind," a play that enjoyed a very long run. This followed three years in Australia, doing the principal roles in "The Sign of the Cross," "In the Ranks," "The Silver King" and "The Prisoner of Zenda." Back in London, in 1899, Carvill played with Seymour Hicks and Fred Latham in "Flying Colours" and with Sir Charles Wyndham in "Cyrano de Bergerac."

Daniel Frohman brought Carvill to the United States on a three-year contract and Carvill was loaned to E. H. Sothern to play "Horatio" in "Hamlet" at the Garden Theatre in 1900. Carvill also played with Mr. Sothern in "If I Were King" and twenty years later was in the screen version of this play. Carvill also played in "Richard Lovelace" with Mr. Sothern. With Mrs. Fiske he played in "Edna Gabler" and in "Mary of Magdala." Returning to London Carvill supported Lewis Waller in "Henry V." "Robin Hood," "M. Beauceire" and "Beau Nash" with two "command performances" for King Edward VII. He played in "Leah Klesha" and "The Stronger Sex" before returning to the United States to play with William Gillette in "Samson" for thirty-five weeks. Followed "Idols" and "Love Among the Lions" and at Daly's Theatre he again played with Mr. Waller in "Beau Nash." In 1912 Carvill joined Mr. Arliss in "Disraeli" and played the "Duke of Glastonbury" for two years.

The late Sidney Drew introduced Carvill to the screen in several short pictures and in the intervening years Mr. Carvill has appeared in support of the principal stars in photoplays. When Mr. Arliss consented to do "Disraeli" in returning motion pictures he insisted upon having Carvill with him and the old association was renewed for the period of the making of the picture.

Louise Huff, who several months ago decided to leave the screen at the top of her popularity, has "come back" with a bang in George Arliss' latest picture, "Disraeli," and will be seen at the Theatre on Miss Huff has the important role of Clarissa in the screen production.

EXPERT AT THE CAMERA FOR "DISRAELI"

Away back in the dim dawn of cinematography, in other words fifteen years ago, Harry A. Fishbeck had mastered the intricacies of a foreign "movie" camera and was what we call today—a cameraman. He has cranked his camera under orders from Directors John Stahl, Charles Horan, James Young, Ralph Ince, Henry Kolker, Frank Reichner, James Vincent, Roland West, Burton King and a host of others. He has photographed Florence Reed, Louise Huff, Jewel Carmen, Dolores Casinelli, Catherine Calvert, Molly King, Olive Tell, Sylvia Breamer, Grace Davison and Mildred Harris. He has photographed George Arliss, William Desmond, E. K. Lincoln, Harry Carey, Conway Tearle and many famous stars. He fills in his odd moments between pictures doing all the things men get large salaries to do—work in the laboratory, producing, cutting, assembling, developing and printing. His greatest work was on "Disraeli," which will be at the Theatre beginning

NOTES ABOUT "DISRAELI"

"Disraeli" has been done for the screen, with the distinguished actor, George Arliss, in the role of "the Right Hon. Benjamin Disraeli, M.P.," in which he starred on the speaking stage for six years.

Henry Kolker, the famous stage star, directed George Arliss in "Disraeli." The combination of two distinguished actors is a matter for comment in film circles.

Mrs. George Arliss is playing "Lady Beaconfield" in her husband's forthcoming photoplay, "Disraeli." This is a role that Mrs. Arliss played on the stage, and one with which she won great favor.

For the first time in the history of motion pictures George D. Pratt allowed the use of his beautiful estate at Glen Cove, L. I., to a motion picture company. The estate was used by George Arliss in his screen production of his famous stage success, "Disraeli," now nearing completion.

Louise Huff, one of the most beautiful girls in motion pictures, has been cast for the role of "Clarissa, Lady Pevensey, daughter of the Duke of Glastonbury," in George Arliss' screen version of "Disraeli." Miss Huff has not been seen in pictures for over a year, and her admirers will be genuinely surprised by her work in the Louis N. Parker play. Miss Huff has a role that requires the gowns worn fifty or sixty years ago, and she accentuates the beauty of the many gowns she wears in this photoplay.

Henry Carvill, the well known English actor, has been cast for the role of the Duke of Glastonbury in the forthcoming George Arliss photoplay production of "Disraeli." Mr. Carvill played this role on the stage for a number of years. Mr. Carvill has played many roles in London and New York and has made sixteen voyages to his credit in this period.

E. J. Radcliffe, whose stage and screen career extends over more than forty-five years, has been cast for the role of "Sir Michael Probert, Governor of the Bank of England," in George Arliss' screen version of his great stage success, "Disraeli."

"DISRAELI" WINS SCREEN LOVERS' ADMIRATION

Acting of George Arliss in Latest Production Is Unusually Fine

George Arliss in "Disraeli" demonstrates the supreme fitness of acting in motion pictures. We have grown so used to seeing pictures that lack every semblance of acting, that Mr. Arliss makes us wish we could see him much more often in pictures. At the Theatre, last evening, the presentation of the widely-heralded screen version of Mr. Arliss' greatest stage characterization proved to be a rare combination of excellent acting by excellent players splendidly directed, and with a story that holds the attention until the last moment. And Mr. Arliss' acting in the title role demands more praise than space permits.

"Disraeli" is not an historical play. The author, Louis N. Parker, merely gave us a story to illustrate the life and times of the great English statesman, and at the same time to show whom Queen Victoria twice named Prime Minister. Disraeli was obliged to fight in order to reach the summit of his ambition—the Premiership. Mr. Parker has sketched a plot around the efforts of the Premier to buy the Suez Canal as a means whereby England might defend India. The love interest is dual, for Disraeli's great affection for his wife forms one phase of the romance with Disraeli. Disraeli, Charles and Charles demonstrate their love in a series of scenes that compare favorably with the most charming we have seen on the screen.

Mr. Arliss dresses his Disraeli with fidelity, and enacts him with a rare degree of dignity. In the early scenes he is reserved, and his strength lies in this reserve. Later, he lets himself go, and the battling spirit of the man whom Queen Victoria twice named Prime Minister is in evidence. Disraeli's treatment of Hugh Meyers, the banker, after the latter's collapse in business, is a striking bit of acting, combining both the reserve force and the passionate outbursts, but in the scene with Sir Michael Probert, Governor of the Bank of England, who is commanded by the Premier to sign the note giving Meyer unlimited credit until Parliament meets—here Mr. Arliss gives us the best of his acting. It is very doubtful whether the screen holds many moments more tense than these.

Mrs. Arliss is always at her husband's side, for to her has been assigned the role of Lady Beaconsfield, Mrs. Disraeli. Mrs. Arliss is charming, and is a most delightful actress. Louise Huff, whose screen admirers are legion, is "Clarissa, Lady Levensey, daughter of the Duchess of Glastonbury," who prides to be one of Disraeli's most loyal friends—turn, Disraeli makes "Charles, Viscount Deeford," a splendid "man of action," and Charles finally wins the girl of his choice. Reginald Denny is the Charles, and does his work well.

Margaret Dale, as the woman spying on Disraeli's movements, and an ally of Clarissa, plays "Mrs. Travers" excellently. Miss Dale played this role on the stage with Mr. Arliss. E. J. Ratcliffe as "Sir Michael Probert" is a splendid actor, and Frank Losee as "Hugh Meyers," who represents the Rothschilds, does fine work. Henry Carvill, a sterling actor, is the "Duke of Glastonbury," having also played this role with Mr. Arliss. He gives a very fine performance of the English Duke, being an Englishman himself. The entire cast appears to have been selected with more than the usual degree of carefulness, even the smaller parts.

"Disraeli" has been filmed splendidly. Some very big "sets" were shown; notably the closing scene, the reception given by the Queen to the Prime Minister. The scenes were photographed amid beautiful surroundings. The photography is splendid, and the costuming is excellent. "Disraeli" will be shown and nobody should miss seeing it.

"DISRAELI" WITH ARLISS IS RARE SCREEN SUCCESS

Rare Artistry Utilized for Screen Production of Great Stage Play

Mr. George Arliss conferred a priceless favor upon devotees of motion pictures when he decided to give his rare artistry to the screen.

After seeing "Disraeli," Mr. Arliss' great stage success, at the Theatre, last evening, we have no further doubts of the demand that will be made to see more pictures in which Mr. Arliss has the leading role. The screen too seldom has the satisfaction of such a presentation as "Disraeli." It may be an odd combination that made this one picture possible, perhaps a combination of play and players, but surely if it can be done once, why cannot we have more pictures in which great acting can be combined with a big story, and the whole splendidly photographed?

Mr. Arliss is a great actor. He has surrounded himself with a company of excellent players, and the whole play has been worked out on a scale that indicates something of its immensity in the closing scenes, where Mr. Disraeli walks before his Queen and bows in homage. The exteriors are exquisite, having been photographed in green bowers and lovely places, not often seen in photoplays. The "plot" which the dramatist, Louis N. Parker, has woven for his players is largely fiction, of course. "Disraeli" is not an historical play. It merely gives us an idea of the times in which the great English statesman lives, and shows us something of the opposition he had to contend with. But it is more than sufficient in story form to engross our attention throughout the showing.

Mr. Arliss hews close to the line in costuming his Disraeli. His "make-up" is strikingly like portraits of Disraeli, with which we are familiar. He plays his Disraeli with marvelous reserve through the earlier scenes. But in the closing scenes he throws restraint to the winds. Here we get the spirited acting that brought Mr. Arliss some years ago. There is a strength in these scenes that rarely defined in terms of motion pictures. The scene between Disraeli and Sir Michael Probert, Governor of the Bank of England, is the climax of Mr. Arliss' acting. The opposite may be seen in any of the many tender scenes between Disraeli and his wife, or his scenes with the young girl, or when he is feeding his peacocks on his country estate. In "Disraeli," Mr. Arliss gives us his best. It is great acting.

Dainty little Louise Huff, who is loved by millions of screen devotees, rides through the play with Mr. Arliss. Mrs. Arliss plays Lady Beaconsfield, Mrs. Disraeli. She is altogether charming. E. J. Ratcliffe, as Sir Michael, is excellent. Frank Losee is the "Hugh Meyer," and plays the part of a banker, agent of the Rothschild, and friend of Disraeli, in a compelling way. Reginald Denny plays opposite Miss Huff, and gives a fine performance. Margaret Dale is the "Mrs. Travers," the Russian spy, and exceeds her best work on the stage in this role. Henry Carvill, as "the Duke of Glastonbury," and Grace Griswold as "the Duchess," are always "in the picture." The many other roles have been entrusted to skilled players throughout.

The photography is of a high order, and changes admiration from first to last. It is very apparent that "Disraeli" has been a costly production, but with Mr. Arliss and this excellent cast, it was worth every bit of the lavishness we see everywhere in the screen version.

"Disraeli" will be repeated at the Theatre No one can well afford to miss it.

"DISRAELI" TRANSLATED TO THE SCREEN

George Arliss Perpetuates His Great Stage Success in a Wonderful Way

George Arliss in "Disraeli."

These four words worked magic at the Theatre last evening. Throughs that taxed the capacity of the house attended the presentation, and hundreds were turned away.

It was a tribute to Mr. Arliss, the distinguished actor, who by lending his artistry to the screen has conferred a lasting debt upon lovers of motion pictures.

"Disraeli" proved to be Mr. Arliss' greatest stage characterization, and in picture form it is charming to the nth degree. It is true that Mr. Arliss has gone on, to other parts in other plays, but his "Disraeli" has come to be so closely identified with him that the two are almost inseparable. Here is a picture that will be passed down to posterity as a striking example of great acting—and Mr. Arliss made it possible.

Louis N. Parker, the dramatist who wrote the play, wrote a "plot" that holds the attention to the last moments of the picture. It is not an historical play in any sense. But it indicates the times in which Disraeli lived, and shows clearly the bitter opposition the great English statesman had to contend with in his battle for the highest office within the gift of his queen. And Queen Victoria twice appointed Disraeli to be Prime Minister. The play was written with Mr. Arliss in mind. And Mr. Arliss has costumed his Disraeli with fidelity to the great statesman, and the "make-up" is quite striking.

Disraeli is shown in his declining years, seeking to purchase the Suez Canal so that England may better protect India. Russia wants the canal, and a conflict might near upsetting all of Disraeli's plans for making his Queen the Empress of India. Disraeli combats his opposition until England's possession of the canal is no longer in doubt. In his progress through the picture Mr. Arliss runs the gamut of acting, and leaves the fixed impression that performances of this nature are altogether too rare.

Mr. Arliss is supported by a cast that is equally rare. Miss Louise Huff, whose admirers are legion, rides the crest of the waves with Mr. Arliss and wins more admiration. She brings beauty and talent to the screen, and accentuates the work of Mr. Arliss. Mrs. Arliss will be seen in this picture. Her work as Lady Beaconsfield, Mrs. Disraeli, is the role she played on the stage. She is a delightful actress. Margaret Dale, who will be remembered as the leading lady for Henry Miller, John Drew, George Arliss, and all the great representative actors in this country, has her stage role in "Disraeli," that of "Mrs. Travers," the beautiful Russian spy. She, too, is delightful. E. J. Ratcliffe, Henry Carvill, Frank Losee, Grace Griswold, Noel Tearle, Fred J. Nicholls, and many other splendid actors and actresses make up this great cast.

It would be ruinous to transfer "Disraeli" to the screen in anything but the manner in which we see it. Many great "sets" were used in photographing this picture, and the exteriors are beautiful. Much of the outdoor photographing seems to have been done in a spot that is wonderful for its natural beauty.

The photography leaves very little to be desired. Henry Kolker, the famous stage actor, directed the picture. He did his work well. Manager of the Theatre, considers "Disraeli" one of the greatest pictures he has ever booked. No lover of pictures should miss seeing it.

"DISRAELI" TOWERS ABOVE OTHER SCREEN PLAYS

George Arliss Scores Real Success in Adaptation of Stage Play

The screen version of "Disraeli," with Mr. George Arliss, the distinguished actor in the role in which he played for five years on the stage, attracted throngs to the Theatre yesterday and bids fair to magnetize all real lovers of excellent photoplays throughout the showing.

"Disraeli" has been praised by the great critics of the screen just as the original play met with lavish praise from the critics years ago. Mr. Arliss in the role of "Disraeli" is the central figure in one of the strongest stories that has come to the screen and, although he is always in the picture, this does not prevent our saying that he is surrounded by a great cast.

Mr. Arliss demonstrates the supreme fitness of combining acting with photoplays. The very least that we can say about Mr. Arliss is that he is a great actor. But he goes beyond our accepted limits in cinema craft and in "Disraeli" he points the way for hundreds of our screen stars. They may learn from him.

Louis N. Parker, the dramatist, furnishes a story that is engrossing until the last moment of action. The producers have spared no expense in making "Disraeli" a picture worthy of the star's best efforts. With its great sets, its exceptionally beautiful exteriors, and the star cast, this picture goes leagues beyond all photoplay reproduction of stage plays. And it follows the original more closely than any picture thus far done from a stage original.

"Disraeli" possesses a dignity that lifts it way above the popular conception of "the movies." If it does nothing else it will assuredly attract the so-called "best element," just as it proves a magnet for the masses. Mr. Arliss has ease and simple grace, together with the ability to portray character to a degree that is actually uncanny in pictures.

Louise Huff, who has her own tremendous following among motion picture devotees, shares the honors with Mr. Arliss in this picture. She furnishes the love interest in the picture but in a measure the love interest is divided between the girl "Clarissa," played by Miss Huff, and the "Lady Beaconsfield," played by Mrs. Arliss. The attachment between Disraeli and his wife is one of the great love stories of the ages.

Among the sterling players in this exceptional cast are Margaret Dale as "Mrs. Noel Travers," who spies on Disraeli for the Russian Government; Edward J. Ratcliffe, as "Sir Michael Probert, Governor of the Bank of England," who is forced at the last to help Disraeli; Frank Losee, as "Hugh Meyers," agent of the Rothschilds and friend of Disraeli; Reginald Denny, as "Charles, Viscount Deeford," Henry Carvill and Grace Griswold, famous on the stage, in the respective roles of the "Duke and Duchess of Glastonbury," Noel Tearle as "Mr. Lumley Foljambe," a spy in Disraeli's office, and Fred J. Nicholls as one of the servants. Other small parts have been filled by equally competent players.

Director Henry Kolker, himself a great actor, has extracted the last ounce of sweetness out of the character of "Disraeli." Here is a really great picture and all lovers of drama and art should see it.

Scanned from the United Artists collection at the Wisconsin
Center for Film and Theater Research.

Digitization and post-production completed in the University
of Wisconsin-Madison's Department of Communication Arts,
with funding from the Mary Pickford Foundation.



www.mediahistoryproject.org